



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

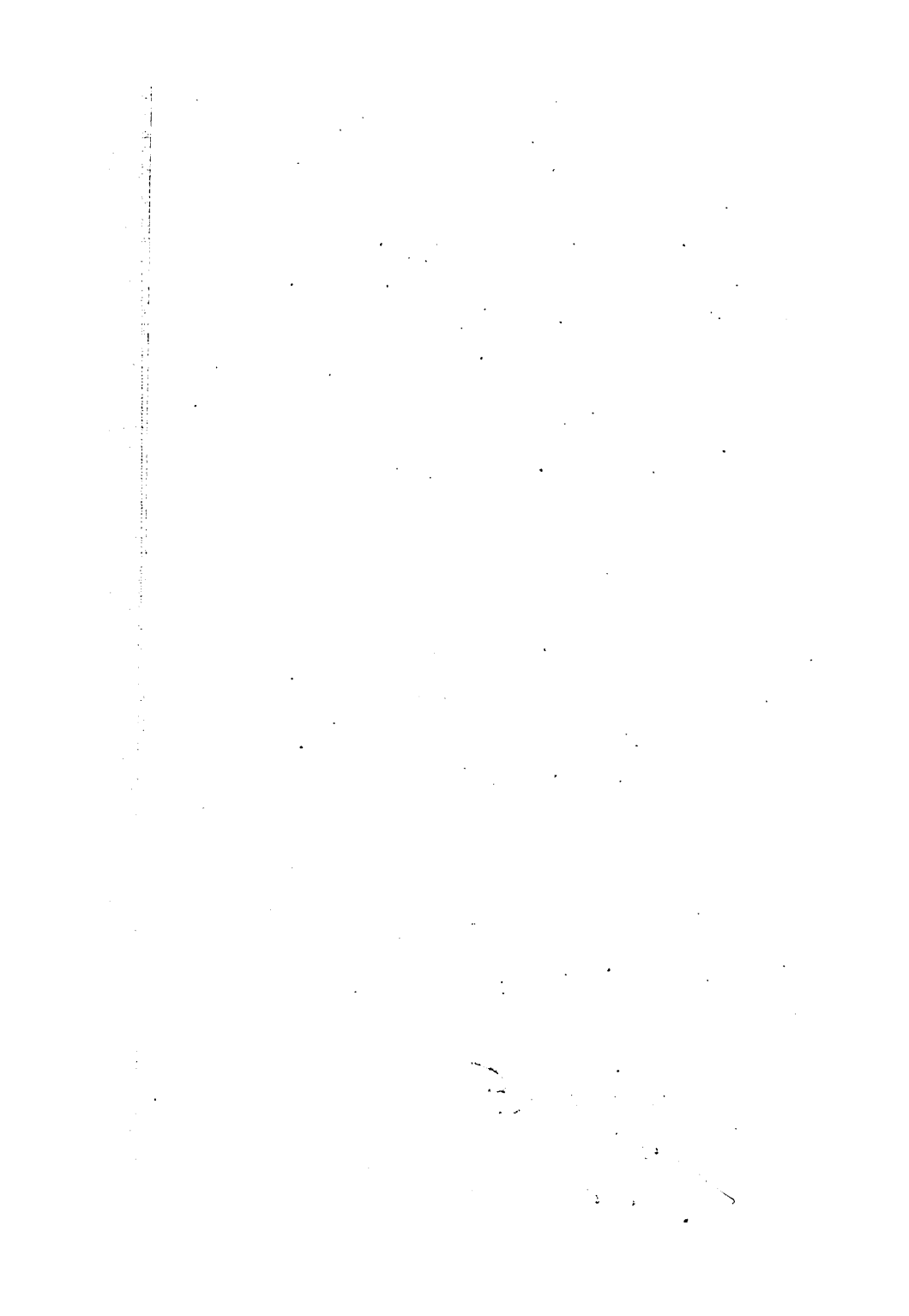
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES



3 3433 07591881 7





1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230	1231	1232	1233	1234	1235	1236	1237	1238	1239	1240	1241	1242	1243	1244	1245	1246	1247	1248	1249	1250	1251	1252	1253	1254	1255	1256	1257	1258	1259	1260	1261	1262	1263	1264	1265	1266	1267	1268	1269	1270	1271	1272	1273	1274	1275	1276	1277	1278	1279	1280	1281	1282	1283	1284	1285	1286	1287	1288	1289	1290	1291	1292	1293	1294	1295	1296	1297	1298	1299	1300	1301	1302	1303	1304	1305	1306	1307	1308	1309	1310	1311	1312	1313	1314	1315	1316	1317	1318	1319	1320	1321	1322	1323	1324	1325	1326	1327	1328	1329	1330	1331	1332	1333	1334	1335	1336	1337	1338	1339	1340	1341	1342	1343	1344	1345	1346	1347	1348	1349	1350	1351	1352	1353	1354	1355	1356	1357	1358	1359	1360	1361	1362	1363	1364	1365	1366	1367	1368	1369	1370	1371	1372	1373	1374	1375	1376	1377	1378	1379	1380	1381	1382	1383	1384	1385	1386	1387	1388	1389	1390	1391	1392	1393	1394	1395	1396	1397	1398	1399	1400	1401	1402	1403	1404	1405	1406	1407	1408	1409	1410	1411	1412	1413	1414	1415	1416	1417	1418	1419	1420	1421	1422	1423	1424	1425	1426	1427	1428	1429	1430	1431	1432	1433	1434	1435	1436	1437	1438	1439	1440	1441	1442	1443	1444	1445	1446	1447	1448	1449	1450	1451	1452	1453	1454	1455	1456	1457	1458	1459	1460	1461	1462	1463	1464	1465	1466	1467	1468	1469	1470	1471	1472	1473	1474	1475	1476	1477	1478	1479	1480	1481	1482	1483	1484	1485	1486	1487	1488	1489	1490	1491	1492	1493	1494	1495	14
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	----



2105 in 660
Oct 6 1895-1920
N.Y.C.

SHORT SELECTIONS

FOR TRANSLATING

English into French

INCLUDING A FEW EXAMINATION PAPERS

Arranged progressively, with explanatory, and grammatical notes

BY

PAUL BERCY, B.L., L.D.

Director of P. BERCY'S School of Languages, New York.

Author of: *Premier Livre des Enfants; Le Second Livre des Enfants;
La Langue Française; Variétés historiques et Littéraires;
Le Français pratique, etc., etc.*



NEW YORK:

WILLIAM R. JENKINS,

ÉDITEUR ET LIBRAIRE FRANÇAIS,
851 & 853 SIXTH AVENUE.

BOSTON: CARL SCHENKHOFF.

2071 A

Copyright, 1894,
By WILLIAM R. JENKINS.
All Rights Reserved.

WILLIAM R. JENKINS
1894

PRINTED BY THE
PRESS OF WILLIAM R. JENKINS,
NEW YORK.

CONTENTS.

	Page		Page
Speedy Promotion.....	3	A Mother's Grief (I.)	22
A Light Dinner.....	4	A Mother's Grief (II.).....	23
Heroic Indians.....	4	Balzac's Serious Mistake ..	24
Two Lawyers	5	Absence of Mind.....	25
Head of a Goose.....	5	The Blind Man and the	
Three Troublesome Clients	6	Milk	26
A Letter to a Friend	6	Gibbon in Love.....	27
La Fontaine.....	7	Two Rogues	28
Value of Time.....	7	Absent-mindedness.....	29
Cat and Bird	8	Louis XIV.....	30
Anecdote of Cuvier.....	9	A Friend's Advice.....	31
Australia	9	To Give and to Sell.....	32
Three Rats.	10	Death of Bacon	34
A Curious Case of Insanity	10	W. Cooper to J. Hill.....	35
A Fine Compliment.....	11	A Contest of Patience... ..	36
A Noble Descent.....	12	Lettres de Cachet.....	37
A Queer Habit.....	12	A Dollar for Two.	38
A Lawyer's Letter.....	13	A Good Retort.....	39
A Faithful Dog.....	13	The Vicar of Wakefield	
The Knowledge of Com-		and His Wife	40
mon Things.....	14	Was It Young?.....	42
Lord Bacon's Dream.....	15	The Proper Calling.....	43
A Very Much Astonished		Francis the First	44
Frenchman.....	16	Precedence.....	45
The Common End of Law-		On Modesty	46
suits	16	Gulliver's Meals in Lilliput	47
Tit for Tat.....	17	Reflect Before Acting	49
A Discomfited Lawyer.....	18	The Vicar of Wakefield ..	50
The Shoe-black's Assistant	19	Charles Dickens' Reading	51
Anecdote of Renan.....	20	The Origin of the Moss	
At School.....	21	Rose.....	52

	Page		Page
The Goat, the Lion and the Fox.....	53	The Vicar of Wakefield...	91
Death-bed of Washington	54	To Live Upon Little.....	92
Credulity (I.).....	56	Friends.....	93
Credulity (II.).....	57	Joan of Arc.....	94
Credulity (III.).....	58	A Bachelor's Growl.....	95
The Benevolent and the Miser.....	59	A Friendly Embarrass- ment.....	97
The Bee and the Ant.....	60	A Scene from Rochester Bridge.....	98
Critics of Poetry.....	61	Origin of the French Lan- guage.....	100
England and Scotland.....	63	Luxury.....	101
Conversation.....	64	Montaigne.....	102
Story of John Maynard (I)	65	Soliloquy of a Young Lady.....	104
“ “ “ (II.)	66	Modern Literature.....	106
French, English and Ger- man.....	67	Recollections of My Boy- hood.....	107
The Power of Little Things	69	The Utility of History.....	109
The Love of Our Country	70	Biography of a Great Man.....	110
Mr. Crawford's Impres- sions of America.....	71	Civilization and Noise.....	111
Kant's Life.....	72	The Pleasures of Travel.....	112
The Fruits of Liberty (I.)..	74	Rural Life in England.....	113
The Fruits of Liberty (II.)	75	France Under Napoleon (I.).....	115
The Brahmin and the Knaves.....	76	France Under Napoleon (II.).....	116
Children in Dickens' Works.....	78	Poetry.....	117
Sermons in Stones.....	79	Old Days in New York.....	119
Books.....	81	Tennyson (I.) ..	120
Influence of France in the 17th Century.....	82	Tennyson (II.).....	121
Washington and Franklin	83	Education.....	122
Health.....	84	Religion Never to be Treated with Levity.....	124
The Pleasures of Life.....	85	Brutus on the Death of Cæsar.....	125
An Economical Project (I)	86	Examination Papers.....	129
“ “ “ (II)	87		
“ “ “ (III)	88		
The Lazy Mind.....	90		

SHORT SELECTIONS

FOR TRANSLATING

ENGLISH INTO FRENCH.

SPEEDY PROMOTION.

One day, on the field¹, Napoleon's hat² having fallen off³, a young lieutenant stepped forward⁴, picked it up⁵, and presented it to him⁶. "Thank you, captain," said the Emperor inadvertently. "In what regiment, Sire?" inquired the lieutenant quick as lightning. Napoleon smiled, and forthwith promoted the witty youth⁷ to a captaincy⁸.

Notes.—1. On the field ; *sur le champ de bataille*.—2. 'Napoleon's hat'. Invert: 'the hat of Napoleon'.—3. To fall off; *tomber*. [The verb *tomber* is conjugated, in its compound tenses, with the auxiliary verb *être*].—4. To step forward; *s'avancer*.—5. To pick up; *ramasser*. [Put 'it' (*le*) before the verb, as in French personal pronouns, direct as well as indirect, precede the verb.]—6. And presented it to him; *et le lui présenta*.—7. Youth; *jeune homme*.—8. To a captaincy; *au grade de capitaine*.

A LIGHT DINNER.

The celebrated musician Rossini (1792-1868) had accepted an invitation to dine with a lady¹ whose dinners were known to be arranged on a most economical scale². The dinner offered to the *maestro* formed no exception³ to the general rule, and he left the table rather⁴ hungry.

"I hope you⁵ will soon do me the honor to dine again with me," said the lady to him⁶, as he was taking leave of her⁷.

"Immediately, if you like," replied he.

Notes.—1. With a lady ; *d'une dame*.—2. Whose dinners . . . scale ; *qui était connue pour composer ses menus d'une manière très économique*.—3. To form no exception ; *ne pas faire exception*.—4. Rather hungry ; *ayant encore faim*.—5. I hope you ; *j'espère que vous*.—6. Put 'to him' before the verb (said).—7. As he was . . . of her ; *au moment où il prenait congé d'elle*.

HEROIC INDIANS.

Some Indians taken in a battle near the Cordilleras¹ were very fine men, above six feet high², and all under thirty years of age³. In order to⁴ force them to reveal what they knew about their countrymen's position⁵, they were placed⁶ in a line. The first two refused to answer the questions which were put to them⁷ and were instantly shot⁸. The third, when his turn came, refused likewise to betray his tribe, and simply said⁹: "Fire! I am a man and can die."

Notes.—1. Near the Cordilleras ; *près des Cordillères*.—2. Above six feet high ; *de plus de six pieds*.—3. 'Of age', not

to be translated.—4. In order to; *pour*.—5. 'About their countrymen's position'. Invert: 'about the position of their countrymen'.—6. They were placed; *on les plaça*.—7. To answer . . . put to them; *de répondre aux questions qu'on leur posa*.—8. To be shot; *être fusillé*.—9. Put the adverb after the verb. [The adverb is generally placed after the verb in the simple tenses.]

TWO LAWYERS.

A pert young lawyer once boasted to¹ a member of the bar² that he had received two hundred dollars for³ speaking in a certain lawsuit. The other replied: "I received⁴ double that sum⁵ for³ keeping silent in that very case⁶."

Notes.—1. To boast to some one; *se vanter devant quelqu'un*.—2. The bar; *le barreau*.—3. For; *pour*, to be followed by the infinitive. [In French the preposition *en* is followed by the present participle, but all the other prepositions are followed by the infinitive.]—4. 'I received'; translate by 'I have received'.—5. Double that sum; *le double de cette somme*.—6. That very case; *cette même cause*.

HEAD OF A GOOSE.

A person threw the head of a goose¹ on the stage of the Belleville theatre. The manager, advancing to the front², said: "Gentlemen³, if any one among you has lost his head, let him not be uneasy⁴, for I will restore it on the conclusion⁵ of the performance."

Notes.—1. The head of a goose; *une tête d'oie*.—2. Advancing to the front; *s'avança sur le devant de la scène et*.—3. Gentlemen; *messieurs*.—4. Let him not be uneasy; *qu'il ne soit pas inquiet*.—5. On the conclusion; *à la fin*.

THREE TROUBLESOME CLIENTS.

A celebrated lawyer once said¹ that the three most troublesome clients² he ever had³ were a young lady who wanted to be married⁴, a married woman who wanted a divorce, and an old maid who did not know⁵ what she wanted⁶.

Notes.—1. Put the adverb 'once' after the verb 'said'.—2. Translate: 'the three clients the most troublesome'.—3. He ever had; *qu'il eût jamais eus* [In French an adverb is never placed between the subject and the verb; it is generally placed after the verb in the simple tenses, and between the auxiliary and the participle in the compound tenses.].—4. To be married; *se marier*.—5. Translate by the imperfect indicative.

A LETTER TO A FRIEND.

✓ My dear friend, it is a long time now since you¹ promised² to pay me a visit³ and spend a fortnight with me during the spring. Now that the cold days have gone away⁴ and the flowery season has just set in⁵, let me⁶ remind you of your promise and invite you to come within a week⁷: the sooner the better⁸.

Yours faithfully⁹.

Notes.—1. It is ... since you; *il y a longtemps que vous*.—2. 'Promised'; use the preterite indefinite.—3. To pay a visit; *faire une visite*.—4. Have gone away; *sont passés*.—5. And the flowery ... set in; *et que la saison des fleurs vient de commencer*.—6. Let me; *permettez-moi de*.—7. Within a week; *dans le courant de la semaine*.—8. The sooner the better; *le plus tôt sera le mieux*.—9. Yours faithfully; *votre dévoué*.

LA FONTAINE¹.

It is recorded of² La Fontaine, noted for his absent-mindedness³, that he once attended⁴ the funeral of one of his most intimate friends, and shortly afterwards called to visit⁵ that friend.

When reminded by⁶ the astonished servant of the recent death, he⁷ was at first terribly shocked, and then remarked: "True, of course⁸; I recollect now⁹, I went¹⁰ to his funeral."

Notes.—1. La Fontaine. A celebrated French fabulist (1621-1695).—2. It is recorded of; *on raconte de La Fontaine*.—3. Absent-mindedness; *distraktion*.—4. To attend; *assister à*.—5. Called... friend; *alla chez lui pour le voir*.—6. When... servant of; to be translated in the active form: When the astonished servant reminded him of (*lui rappela*).—7. He; *La Fontaine*.—8. True, of course; *oui, c'est vrai*.—9. Put *que* here.—10. 'I went'; translate by the preterite indefinite and remember the verb *aller* is conjugated, in its compound tenses, with the auxiliary *être*.

VALUE OF TIME.

'Time is precious, 'life is short, and consequently not a single moment should be² lost. Sensible men³ know how⁴ to make the most of⁵ time; they are never idle, but continually employed, either⁶ in amusements or⁶ study⁷. It is a universal maxim that idleness⁸ is the mother of vice; it is, however, certain, that laziness⁹ is the inheritance of fools¹⁰, and nothing can be so despicable as a sluggard.

Notes.—1. Put the definite article, as the article is used, in French, before all nouns employed in a general sense. —

2. Should be ; *ne devrait être*.—3. Sensible men ; *les hommes sensés*.—4. To know how ; *savoir*.—5. To make the most of ; *le mieux utiliser*.—6. Either . . . or ; *soit . . . soit . . .*.—7. Repeat 'in' before study, as the prepositions *à, de, en* must be repeated in French before every noun, pronoun, or verb which they govern.—8. Idleness : *l'oisiveté*.—9. Laziness ; *la paresse*.—10. Of fools ; *des sots*.

CAT AND BIRD.

34/ A lady who had a tame bird was in the habit of letting it out¹ every day, and had taught a favorite cat not to touch it. But one morning, as it was picking up crumbs from² the carpet, the cat seized it on a sudden³, and jumped with it in her mouth upon the table⁴.

The lady was much alarmed for the safety⁵ of her favorite, but on turning about, instantly discovered the cause⁶. The door had been left open, and a strange cat had just come⁷ into the room.

After the lady had turned the strange cat out⁸, her own cat came down from the table, and dropped⁹ the bird, without doing it¹⁰ any injury.

Notes.—1. Was in the . . . it out ; *avait l'habitude de le laisser sortir*.—2. As it was . . . carpet ; *au moment où il becquetait des miettes sur le tapis*.—3. On a sudden ; *tout à coup*.—4. Invert : 'And jumped upon the table *with it (en le tenant)* in her mouth.'—5. Was much alarmed for the safety of her favorite ; *était très alarmée pour son favori*.—6. Instantly discovered the cause ; *elle comprit aussitôt pourquoi le chat avait agi ainsi*.—7. Had just come ; *venait d'entrer*.—8. To turn out ; *chasser*.—9. To drop ; *lâcher*.—10. Without doing it ; *sans lui avoir fait*.

ANECDOTE OF CUVIER.

Cuvier, the naturalist, said: "I found that my shaving took me¹ a quarter of an hour a² day; this makes³ seven hours and a half in a month, and ninety hours, or three days and eighteen hours in a year. This discovery staggered me⁴. Here was I complaining⁵ that time was too short, that the years flew by too swiftly, that I had not hours enough for work, and in the midst of my complaining⁶ I was wasting⁷ nearly four days a² year in lathering⁸ my face with a shaving brush; I resolved thenceforth to let my beard grow⁹."

Notes.—1. My shaving took me; *qu'il me fallait, pour me raser*.—2. A; *par*. [In speaking of time the indefinite article *A* is translated in French by the preposition *par*, used without an article.]—3. This makes; *ce qui fait*.—4. Staggered me; *m'impressionna vivement*.—5. Here... complaining; *je me plaignais*.—6. In the midst of my complaining; *pendant que je me plaignais*.—7. 'I was wasting' to be translated by the imperfect.—8. In lathering; *à savonner*.—9. 'Grow' to be translated after 'to let'.

AUSTRALIA.

What¹ strikes the European traveller most² on arriving in Australia, is to see the order of nature to which he has been accustomed, completely reversed. Thus, the seasons are inverted³: January marks the middle of summer, and July the middle of winter. Midnight in England, is noon there. When it is fine⁴ in Australia, the barometer falls; it rises to announce bad weather. Our longest day is in June;

with the Australians⁵ it is in December. The heat blows from⁶ the North, the cold from the South; it is on the summits that the atmosphere is warmest.

Notes.—1. What; *ce qui*.—2. 'Most' must be placed after the verb 'strikes'.—3. Are inverted: *sont interverties*. [A past participle accompanied by the auxiliary verb *être*, agrees with its subject in gender and number.]—4. When it is fine; *quand il fait beau*.—5. With the Australians; *en Australie*.—6. The heat blows from the North; *le vent du nord donne la chaleur*.

THREE RATS.

An Italian prince¹ having seen in a dream three rats,—one fat, the other lean, and the third blind,—sent for² a celebrated Bohemian gypsy, and demanded an explanation³. "The fat⁴ rat," said the sorceress, "is your prime minister; the lean⁴ rat, your people, and the blind⁴ rat, yourself⁵."

Notes.—1. In French the adjectives of nationality are placed after the substantive. They are never written with a capital letter.—2. To send for some one; *envoyer chercher quelqu'un*; or: *faire venir quelqu'un*.—3. And demanded an explanation; *et en demanda l'explication*. [*En*, of it, i. e. of the dream.]—4. Put the adjectives 'fat', 'lean', 'blind' after the nouns.—5. Put '*c'est*' before 'yourself'.

A CURIOUS CASE OF INSANITY.

"Did you say¹ you considered Mr. Smith² insane?" asked a lawyer of³ a witness in a criminal case⁴.

"Yes, sir, I did⁵."

"Upon what grounds⁶ did you base⁷ that impression?"

"Why⁸, I lent him a silk umbrella⁹, and five dollars in money¹⁰, and he returned¹¹ both¹²."

Notes.—1. 'Did you say'; translate by the preterite indefinite, and put '*que*' after it.—2. Put '*comme*' before 'insane'.—3. To ask something of some one; *demander quelque chose à quelqu'un*.—4. A criminal case; *une affaire criminelle*.—5. I did; *je l'ai dit*.—6. Upon what grounds, *sur quoi*.—7. 'Did you base'; translate by the present indicative.—8. Why; *eh bien!*—9. A silk umbrella; *un parapluie de soie*. [*De* is used in compound words when *of*, *made of*, *coming from* can be understood.]—10. Money; *argent*.—11. To return; *rendre*. Translate by the preterite indefinite.—12. Them both; *le tout*.

A FINE COMPLIMENT.

Haydn, the musician, paid¹ a beautiful compliment to a great female vocalist. Reynolds had painted her² as Cecilia³, listening to⁴ celestial⁵ music. Looking at⁶ it, Haydn said: "It is like her⁷, but there is⁸ a strange mistake." "What is that?" asked Reynolds. "Why, you⁹ have painted her listening to the angels, when you ought to have¹⁰ represented the angels listening to her."

Notes.—1. To pay a compliment to some one; *faire un compliment à quelqu'un*.—2. Put 'her' before 'had painted'.—3. Cecilia; *sainte Cécile*.—4. To listen to some one, to something; *écouter quelqu'un, quelque chose*.—5. Put the adjective 'celestial' after the noun.—6. To look at some one, something; *regarder quelqu'un, quelque chose*.—7. It is like her; *ce portrait est bien ressemblant*.—8. There is; *il y a*.—9. Why; *eh bien*.—10. You ought to have; *vous auriez dû*, to be followed by an infinitive.

A NOBLE DESCENT.

Francis the first¹, being desirous to raise one of the most learned men² of the time to the highest dignities of the Church, asked him³ if he was of noble descent⁴. "Your majesty⁵," answered the abbot, "there were⁶ three brothers in Noah's ark⁷; but I cannot tell positively from which of them I am descended⁸".

Notes.—1. The French use the *cardinal* numbers instead of the ordinal in speaking of sovereigns, excepting the first, which is *premier* (féminin: *première*). In all cases the article is omitted before the number.—2. Turn: One of the men the most learned.—3. Asked him; *lui demanda*.—4. If he... descent; *s'il descendait d'une noble famille*.—5. Your majesty; *Sire*.—6. There were; *il y avait*.—7. Turn: in the ark of Noah (*Noë*). [The English form of the possessive case is rendered in French in an inverted manner, the last word coming first.]—8. I am descended; *je descends*.

A QUEER HABIT.

The French historian Mezeray was a man subject to strange humors¹, extremely negligent of his person, and so careless of his dress² that he might have passed for a beggar rather than what he was. He used³ to study and write by candle-light⁴, even at noonday in the summer, and always escorted his company to the door⁵ with a candle in his hand⁶. He was secretary of the French Academy.

Notes.—1. A humor; *un caprice*.—2. And so careless of his dress; *et s'occupant si peu de ses vêtements*.—3. To use; *avoir l'habitude* (de).—4. 'By candle-light'; turn: 'at the light of a

candle'.—5. And always . . . to the door ; *et il accompagnait toujours ses visiteurs jusqu'à la porte*.—6. In his hand ; *à la main*. [The possessive adjective, used in English before a part of the body, is translated in French by the definite article, when the sense clearly shows the possessor.]

A LAWYER'S LETTER.

The following is said to be a copy¹ of a letter sent² by a lawyer to a person who was indebted to³ one of his clients :

"Sir, I am desired to apply to you for⁴ the sum of two hundred dollars due to my client, Mr. Jones. If you send me the money by this day week⁵ you will oblige me, if not, I shall oblige you."

Notes.—1. The following . . . copy ; *voici, dit-on, la copie*.—2. Sent by a lawyer ; *qu'un avocat envoya*.—3. To be indebted to ; *devoir de l'argent à*.—4. I am . . . to you for ; *on m'a chargé de vous réclamer*.—5. By this day week ; *dans le courant de la semaine*.

A FAITHFUL DOG.

A youthful conscript, desperately¹ wounded in a battle, was conveyed indiscriminately² with hundreds of others to a hospital.

In the course of a few days³ a little dog made his appearance⁴, and searching amidst the dying⁵ and the dead,⁶ discovered at length his expiring master and was found licking his hands.⁶

After his death a comrade took charge⁷ of the faithful animal, but no kindness could console him. He refused all food, pined away⁸ and died.

Notes.—1. Desperately; *mortellement*.—2. Indiscriminately; *péi-inéle*.—3. In the . . . days; *quelques jours après*.—4. Make his appearance; *arriva*.—5. Put the plural in French.—6. And was . . . hands; *et on le trouva LUI léchant LES mains*. [We said (page 13 note 6) that the possessive adjective used in English before a part of the body is translated by the definite article when the sense clearly shows the possessor. When there is the least doubt about the possessor, one of the pronouns *me, te, se, lui, nous, vous, leur* is placed before the verb.]—7. To take charge of; *se charger de*.—8. To pine away; *dépérir*.

THE KNOWLEDGE OF COMMON THINGS.

Every boy ought¹ to know that he has five senses; that the year has four seasons; that the world is composed of land and water, and divided into five parts; that there² are four cardinal³ points; that⁴ metals such as gold, silver and lead, are dug out of the earth, and that diamonds are⁵ found on the land, and pearls in the sea.

Boys ought at an early⁶ age to be acquainted with such⁷ things as are in common use; but I have often found it⁸ necessary to explain to them that sugar is made⁹ from the juice of the sugar-cane which grows in China; and that chocolate is manufactured¹⁰ from the seed of a plant of South America¹¹, which is¹² called¹³ cocoa.

Notes.—1. Ought to know; *devrait savoir*.—2. There are; *il y a*.—3. Put the adjective (*cardinal*) after the noun.—4. Put the definite article before 'metals', 'gold', 'silver', 'lead', 'diamonds' and 'pearls'.—5. That diamonds are found; *qu'on trouve les diamants*. [*On* is much used in French as the subject of an active verb, when the passive voice is used in

English. *On* always requires the verb to be in the third person of the singular.]—6. At an early age; *dès leur bas âge*.—7. To be acquainted... things as; *connaître les choses qui*.—8. 'It,' not to be translated.—9. That sugar is made from; *qu'on fait le sucre avec*.—10. Manufactured from; *fabriqué avec*.—11. South America; *l'Amérique du Sud*.—12. 'Which is,' not to be translated.—13. [A past participle employed without an auxiliary agrees, like an adjective, in gender and number with the noun to which it relates.]

LORD BACON'S DREAM.

When Lord Bacon, as he himself records¹, dreamt in² Paris that he saw "his father's house in the country³ plastered all over with black mortar⁴," his feelings were highly wrought upon⁵. The emotions under which he labored⁶ were of a very apprehensive kind, and he made no doubt⁷ that the next intelligence from England⁸ would apprise him of the demise of his father. The sequel proved his apprehensions to be⁹ well founded; for his father actually died the same night in which he had¹⁰ his remarkable dream.

Notes.—1. As he himself records; *comme il l'a rapporté lui-même*.—2. In; *à*. [In, to, at, are translated by *à* before names of towns, and by *en* before names of countries.]—3. A house in the country; *une maison de campagne*.—4. Plastered... mortar; *toute badigeonnée de noir*.—5. His feelings... upon; *il fut tout bouleversé*.—6. Under which he labored; *qu'il ressentit*.—7. To make a doubt; *douter*.—8. The next... England; *que les premières nouvelles qu'il recevrait d'Angleterre*.—9. The sequel... founded; *il sut plus tard que ses craintes étaient bien fondées*.—10. He had; *il avait eu*.

A VERY MUCH ASTONISHED FRENCHMAN.

A Frenchman, walking about¹ a card-room where *écarté* was played², approached one of the tables where the parties had scored two each³; and understanding⁴ very little English, he addressed⁵ one of the gentlemen thus:

"How is the game⁶?"

The latter very naturally replied:

"We are two to two."

The Frenchman did not quite understand the reply, and turning to the next table where the parties were also two each, he repeated his question, and was answered⁷: "We are two to two, too."

"Toutoutou and toutoutoutou!" exclaimed the Frenchman; and he turned away⁸ in a rage, thinking they were laughing at⁹ him.

Notes.—1. Walking about a card-room; *qui passait dans une salle de jeu*.—2. Where *écarté* was played; *où l'on jouait à l'écarté*.—3. Where the parties. . . each; *où les joueurs avaient deux points chacun*.—4. And understanding; *comme il comprenait*.—5. To address some one; *s'adresser à quelqu'un*.—6. The game; *la partie*.—7. And was answered; *et on lui répondit*.—8. And he . . . in a rage; *et il partit furieux*.—9. To laugh at; *se moquer de*.

THE COMMON END OF LAWSUITS.

Under a great tree, close to¹ a village, two boys found a walnut.

"It belongs to me," said Peter, "for I was first to see it²."

"No, it belongs to me," cried Paul, "for I picked it up³."

And so they began to quarrel in earnest⁴.

"I will settle the dispute⁵," said an older boy who had just⁶ come up⁷.

He placed himself between the two boys, broke the nut in two, and said:

"One piece⁸ of shell belongs to him⁹ who first saw the nut; the other piece of shell¹⁰ belongs to him who first picked it up; but the kernel¹¹ I keep for judging¹² the case. And this," he said as¹³ he sat down and laughed¹⁴, "is the common end of lawsuits."

Notes.—1. Close to; *près de*.—2. For I. . . to see it; *parce que c'est moi qui l'ai vue le premier*. [The past participle, accompanied by the auxiliary *avoir*, agrees with its *direct* regimen, when that regimen is placed before the participle.]—3. To pick up; *ramasser*.—4. In earnest; *sérieusement*.—5. To settle a dispute; *arranger une affaire*.—6. Who had just; *qui venait de*.—7. To come up; *arriver*.—8. One piece; *un morceau* (put: 'of the').—9. To him; *à celui*.—10. 'Of shell,' to be left out.—11. But the kernel I keep; *quant à l'amande, je la garde*.—12. For judging; *pour avoir jugé*.—13. As he; *quand il*.—14. And laughed; *en riant*.

TIT FOR TAT (Dent pour dent).

A lady had a magnificent cat¹. Mrs. Davis, a neighbor², ordered her man-servant to kill it, as³ it alarmed her⁴ canary. The lady sent mouse-traps to all her friends, and when two or three hundred mice were caught, she had them put⁵ into a box, which

was forwarded to the cruel neighbor. Mrs. Davis, thinking the box⁶ might contain some elegant present, hastened to open it, when out jumped the mice⁷, to her great horror, and filled the house.

At the bottom of the box she found a paper directed to her, from her neighbor⁸, saying⁹: "Madam, as you killed¹⁰ my cat, I take the liberty of sending you¹¹ my mice."

Notes.—1. Put the noun before the adjective. [In general, adjectives having more syllables than their noun are placed after it.]—2. A neighbor: *une de ses voisines*.—3. As; *parce que*.—4. [The possessive adjectives *his, her, its*, always agree in French with the thing possessed, and not with the possessor.]—5. She has them put; *elle les fit mettre*.—6. Thinking the box: *pensant que la boîte*.—7. When out jumped the mice; *aussitôt les souris s'échappèrent*.—8. A paper directed to her, from her neighbor; *une note de sa voisine à son adresse*.—9. Saying; *conçue en ces termes*.—10. 'Killed,' translate by the preterite indefinite.—11. Of sending you; *de vous envoyer*.

A DISCOMFITED LAWYER.

In a court, some time ago¹, a very pretty young lady appeared² as a³ witness. Her testimony was likely⁴ to result unfavorably for the client of a pert young lawyer, who addressed her very superciliously with the inquiry⁵:

"You are married, I believe?"

"No, sir."

"Oh! only about to be⁶ married?"

"No, sir."

"Only wish to⁷?"

"Really, I don't know. Would you advise such a step⁸?"

"Oh, certainly! I am a married man⁹ myself."

"Is it possible! I never should have thought it. Is your wife¹⁰ deaf or blind?"

It is hardly necessary to add that the discomfited lawyer did not vouchsafe a reply¹¹.

Notes.—1. Some time ago; *il y a quelque temps*.—2. To appear; *comparaître*.—3. 'As a.' [The article 'a' preceded by 'as' is omitted in French, when no verb follows the noun. 'As' is translated by *comme* when it means *in quality of, in the character of*, and by *en* if it means *with the feelings of*.] 4. Her testimony. for the; *comme il était probable que son témoignage serait défavorable au*.—5. Who addressed. inquiry; *ce dernier lui demande d'un air arrogant*.—6. About to be married; *sur le point de vous marier*.—7. Only wish to; *vous le désirez seulement*.—8. Would you...step; *me le conseilleriez-vous?*—9. I am a married man; *je suis marié*.—10. 'Is your wife'; turn: 'your wife is she.'—11. Did not...reply; *se garda bien de répondre*.

THE SHOE-BLACK'S ASSISTANT.

A gentleman passing one of the bridges across the Seine, had his boots dirtied by a poodle dog¹ rubbing against them². He³, in consequence, went to a man who was stationed on the bridge, and had them⁴ cleaned. The same circumstance⁵ having occurred⁶ more than⁷ once, his curiosity was excited⁸, and he watched the dog. He saw him roll⁹ himself in the mud of the river, and then watch for¹⁰ a person with well polished boots, against which he contrived to rub himself¹¹. Finding¹² that the shoe-black was the

owner of the dog, he taxed him¹³ with the artifice; and, after a little hesitation, the man confessed that he had taught¹⁴ the dog the trick, in order to procure customers¹⁵ for himself.

Notes.—1. A poodle dog; *un caniche*.—2. Rubbing against them; *qui vint s'y frotter*.—3. 'He, in consequence, went;' turn; 'he went, in consequence' (*alors*). [See note p. 6, l. 8.] 4. And had them cleaned; *et les fit cirer*. [When two verbs follow one another, the second is always in the infinitive.]—5. Circumstances; *fait*—6. To occur; *arriver*. [The verb *arriver* is always conjugated, in its compound tenses, with the auxiliary *être*.]—7. 'Than' preceding a cardinal number is translated by *de* (*d'* before a vowel).—8. Excited; *éveillée*.—9. To roll one's self; *se rouler*.—10. And then watch for; *alors guettant*.—11. Against which...himself; *il allait se frotter contre elle (une personne)*.—12.—Finding; *ce monsieur ayant découvert*.—13. To tax some one with; *accuser quelqu'un d'avoir recours à*.—14. To teach something to some one; *apprendre quelque chose à quelqu'un*.—15. A customer; *une pratique*.

ANECDOTE OF RENAN.

Once Renan was present at a banquet¹ given by Mrs. Aubernon, whose² mansion³ was then the rendezvous of the celebrities of the epoch. Mr. Jules Simon was among them, and in the course of the repast he began to develop an ingenious social theory⁴. Renan, growing tired of it⁵, was about⁶ to speak, when the hostess stopped him by⁷ saying: "Wait a minute or two, M. Renan, and then we shall be happy to hear you."

Renan closed his mouth while Jules Simon continued to hold forth⁸. At length he brought his

speech to an end, and Mrs. Aubernon rose to call on Renan. "I think⁹ you had something to say," she remarked¹⁰. "Yes, madame, you are right¹¹. I wanted to ask for¹² a few more potatoes."

The London Globe.

Notes.—1. A banquet; *un dîner*.—2 'Whose,' referring to persons, is translated by *dont* (or *de qui*), and the definite article must be placed before the noun which comes after 'whose'.—3. A mansion; *un hôtel*.—4. An ingenious social theory; *une ingénieuse théorie sociale*.—5. Growing tired of it; *que cela commençait à fatiguer*.—6. To be about to; *être sur le point de*.—7. [BY, when before a present participle, and implying the means or the end, is translated by EN.]—8. Continued to hold forth; *continuait à parler*.—9. Put *que* before 'you.'—10. She remarked; *dit-elle*.—11. To be right; *avoir raison*.—12. I wanted to ask for; *je voulais demander*.

AT SCHOOL.

"At school," says Hunt, "our routine of life¹ was this :

"We rose at the call of a bell, at six in summer, and seven in winter; and, after² combing our hair, and washing our hands and faces³, went⁴ at the call of another bell, to breakfast.

"All this took up⁵ about an hour.

"From breakfast we proceeded to school⁶, where we remained till eleven, winter and summer, and then had an hour's play⁷.

"Dinner took place⁸ at twelve.

"Afterwards was a little play⁷ till one, when⁹ we went again to school⁶, and remained till five in summer and four in winter.

"At six was¹⁰ supper.

"We used to play after it¹¹ in summer till eight; in winter we proceeded¹² from supper to bed."

Notes.—Remember that the IMPERFECT of the indicative is used to express an action which was *frequently* or *habitually* performed.—1. Our routine...this; *voici quelle était notre vie*.—2. After combing...washing our; *après nous être peignés et nous être lavés*. (See note, p. 14, l. 5.) [All the prepositions (*en* excepted) govern the infinitive, either present or past. The preposition *après* requires the past infinitive.]—3. And faces; *et la figure*.—4. 'Went;' translate 'we went' and turn: 'We went to breakfast at the call...'—5. To take up; *prendre*.—6. To school; *en classe*. [The article is not used (except in a few expressions) before substantives governed by the preposition *en*.]—7. Play; *récréation*.—8. Took place; *était*.—9. When; *puis*.—10. Was supper; *nous avions le souper*.—11. After it; *ensuite*.—12. To proceed; *aller*.

A MOTHER'S GRIEF.—I.

Mrs. Bird slowly opened the drawer of a bureau¹. There were little coats of many a form and pattern², piles of aprons, and rows of small stockings, and even a pair of little shoes, worn and rubbed at the toes³, were peeping from the folds of a paper. There was a toy horse and wagon⁴, a top, a ball—memorials gathered with many a tear and many a heart-break⁵! She sat down by the drawer, and leaning her head on her hands over it⁶, wept till⁷ the tears fell through her fingers into the drawer; then suddenly raising her⁸ head, she began, with nervous haste, selecting⁹ the plainest and most substantial articles¹⁰, and gathering them into a bundle¹¹.

"Mamma," said one of her boys, gently touching her arm¹², "are you going to give away¹³ those things?"

Notes.—1. A bureau; *une commode*.—2. Of many a form and pattern; *de formes et de coupes différentes*.—3. Worn and rubbed at the toes, were...of a paper; *usés au bout par le frottement et qui sortaient du papier qui les enveloppait*.—4. A toy horse and wagon; *un cheval de bois et son chariot*.—5. With many...and a heartbreak; *avec bien des larmes et des déchirements de cœur*.—6. And leaning.. over it; *et s'y appuyant, la tête sur ses mains*.—7. Till; *jusqu'au moment où*; the following verb, 'fell,' to be in the preterite. Or: *jusqu'à ce que*, followed by the verb 'fell' in the imperfect of the subjunctive.—8. Her; *la*.—9. Selecting; *à choisir*.—10. Articles; *objets*. [When two or more adjectives are divided by commas or joined by 'and,' they are generally placed after the noun.]-11. And gathering...a bundle; *et à en faire un paquet*.—12. Gently touching her arm; *en lui touchant doucement le bras*.—13. Are you...away; *allez-vous donner*.

A Mother's Grief.—II.

"My dear boys, said she, softly and earnestly¹, "if our dear, loving little Henry looks down from heaven, he would be glad² to have us do this. I could not find it in my heart to give them³ away to any common person⁴—to anybody that was happy⁵; but I give them to a mother more heart-broken and sorrowful⁶ than I am⁷, and I hope God will send his blessings with them⁸!"

There are in this world blessed souls⁹, whose sorrows all spring up into joy¹⁰ for others, whose earthly hopes, laid in the grave with many tears, are the seed from which spring healing flowers¹¹ and balm

for the desolate¹² and the distressed¹². Among such¹³ was the delicate woman who sits there by the lamp, dropping slow tears, while she prepares the memorials of her lost one¹⁴ for the outcast wanderer¹⁵.

MRS. STOWE, *Uncle Tom's Cabin*.

Notes.—1. Softly and earnestly; *d'un ton à la fois doux et sérieux*.—2. He would be...do this; *il doit être heureux de nous voir agir ainsi*.—3. Them; *ces objets*.—4. To any common person; *à une personne quelconque*.—5. To anybody that was happy; *à quelqu'un d'heureux*.—6. Heart-broken and sorrowful; *navrée et désolée*.—7. Than I am; *que moi*.—8. Will send...with them; *y joindra sa bénédiction*.—9. Blessed souls; *de saintes âmes*.—10. All spring up into joy; *deviennent une source de joie*.—11. Healing flowers; *des fleurs salutaires*.—12. Translate 'desolate' and 'distressed' in the plural.—13. Among such; *de ce nombre*.—14. The memorials of her lost one; *les souvenirs de l'enfant qu'elle a perdu*.—15. For the outcast wanderer; *pour la malheureuse fugitive*.

BALZAC'S SERIOUS MISTAKE.

The late¹ Baron James Rothschild was always on excellent terms with Balzac, who dedicated more than one novel to him². Once, when³ he was obliged to make a trip to Germauy, and when, as often happened with him, he was in money difficulties⁴, Balzac went to the Baron, who, with his usual benevolence, advanced him the sum of three thousand francs, giving him also a letter of recommendation to⁵ his nephew at⁶ Vienna. The letter was unsealed, according to custom. Balzac read it, found it cold, poor⁷, and unworthy of him, and never took it to the nephew.

Le Hoch. 1914

Returning⁸ to Paris, he went⁹ to see¹⁰ Baron Rothschild. "Well¹¹," said the latter, "have you seen my nephew?" Balzac proudly said that he had kept the letter. "I am sorry for you," said the Baron; "have you it with you¹²?" "Yes, here it is." "Observe this little hieroglyphic below the signature; it would have opened a credit of 25,000 francs for you¹³ at the Vienna firm." Balzac bit his nails¹⁴ and said nothing more.

Notes --1. The late Baron J. R.; *feu le baron Jacques R.*—2. To him; *lui* to be put before the verb 'dedicated,' as in French all the pronouns, direct or indirect objects must be placed before the verb, except when the verb is in the imperative without a negative.—3. When; *que*.—4. And when...difficulties; *et qu'il était à court d'argent, comme cela lui arrivait souvent*.—5. To; *pour*.—6. At; *de*.—7. Poor; *insignifiante*.—8. Returning; *à son retour*.—9. He went to see; *il alla voir*.—10. Put *le* before Baron. The article is used in French before the nouns of titles, profession, preceding proper names.—11. Well; *eh bien!*—12. Have you got it with you? *avez-vous cette lettre sur vous?*—13. It would have...for you; *cela vous aurait ouvert un crédit de 25,000 francs*.—14. Bit his nails; *se mordit les doigts*, instead of; *mordit ses doigts*.

ABSENCE OF MIND.

Isaac Newton, one evening in winter¹, finding it² extremely cold, instinctively drew his chair very close to the grate³, in which a fire had been recently lighted. By degrees, the fire being completely kindled, he felt the heat intolerably intense, and rang his bell with unusual violence. John was not

at hand; he at last made his appearance, by the time⁵ Newton was almost literally roasted.

"Remove the grate, you lazy rascal⁶!" exclaimed Newton, in a tone of irritation very uncommon with⁷ that amiable and placid philosopher; "remove the grate ere I am burned to death⁸."

"Please, sir, might you not rather⁹ draw back your chair?" said John, a little waggishly.

"Upon my word," said Newton smiling, "I never thought of¹⁰ that."

Notes.—1. One evening in winter; *un soir d'hiver*.—2. Finding it; *sentant qu'il faisait*.—3. Very close to the grate; *très près de la grille*.—4. To ring a bell; *sonner*.—5. By the time; *quand*.—6. You lazy rascal; *paresseux coquin*.—7. Very uncommon with; *très extraordinaire chez*.—8. Ere...death; *avant que je meure brûlé*. [*Avant que* is followed by a verb in the subjunctive mood.]—9. Might you not rather; *ne vaudrait-il pas mieux*.—10. I never thought of that; *je n'y ai pas pensé un seul instant*. [*Y* is for 'to that.' In French we say: *penser à quelqu'un, à quelque chose*.]

THE BLIND MAN AND THE MILK.

One blind from birth¹ asked a man who could see: "What color² is milk?" The man who could see replied: "The color of milk is like white paper." The blind man asked: "This color, then, rustles in the hands³ like paper?" The man who could see replied: "No," it is white, like white flour." The blind man asked: "Then it is soft and pliable⁴, like flour, is it⁵?" The man who could see replied: "No; it is simply white, like a rabbit." The blind

man asked: "Then it is downy⁶ and soft, like a rabbit?" The man who could see replied: "No; white is a color exactly like snow." The blind asked: "Then it is cold, like snow, is it?" And in spite of all the comparisons which the man who could see made still, the blind man⁷ was wholly unable to comprehend what the color of milk really was⁸.

TOLSTOI, *The Long Exile*.

Notes.—1. One blind from birth; *un aveugle de naissance*.—2. What color; *de quelle couleur*.—3. Rustles in the hand; *produit un bruissement sous les doigts*.—4. Soft and pliable; *moelleux et souple*.—5. Is it; *n'est-ce pas ?*—6. Downy and soft; *couvert de duvet et doux*.—7. The blind man; *l'aveugle*.—8. Invert: What was really the color of (the) milk.

GIBBON IN LOVE.

Gibbon, the author of the "Decline and Fall of the Roman Empire," had grown¹ extremely corpulent. When in Lausanne², he fell in love³ with Mme. de Crouzas, and one day, when⁴ he was alone with her, he threw himself on his knees in declaring his tender sentiments in the most impassioned language. The lady checked his ardor in terms expressive⁵ of her displeasure. Yet⁶ he remained kneeling and silent. Mme. de Crouzas, growing impatient⁷, desired him to get up⁸. "Alas," madam, I cannot," replied the disappointed lover, after fruitless efforts to rise. His enormous size and weight⁹ did not permit him to do so without help. Mme. de Crouzas

rang the bell and ordered the servant to help him up¹⁰.

This lady afterwards was married to¹² M. de Necker and was mother to¹³ Mme. de Staël.

Notes.—1. To grow; *devenir*. [*Devenir* is always conjugated in its compound tenses with the auxiliary *être*]—2. When in L.; *pendant son séjour à L.*—3. To fall in love with; *devenir amoureux de.*—4. When; *que*. [After an expression of time (day, year, month...) 'when' and 'in which' are rendered by *où*. But after 'one day' WHEN is rendered by *QUE* with the indicative.]—5. In terms expressive of; *en termes qui exprimaient*—6. Yet; *cependant*.—7. Growing impatient; *impatiente*.—8. Desired him to get up; *le pria de se relever*.—9. His enormous size and weight; *sa corpulence énorme et sa pesanteur*.—10. To help him up; *de l'aider à se relever*.—12. Was married to; *épousa*.—13. To; *de*.

TWO ROGUES.

A well-dressed¹ gentleman, while walking² in Paris with a valuable gold-headed cane in his hand³, was stopped by a wretched looking man,⁴ who had dragged himself painfully along on crutches, and piteously implored charity.

The gentleman, moved to⁵ compassion, generously gave the beggar a piece of silver.

"How can you be so foolish?" cried a fellow standing by; "that fellow is an impostor, and no more lame than you are."⁶ Just lend me your cane for⁶ a minute, and by means of a sound thrashing⁷ I will convince you of the truth of what I say⁸."

The gentleman mechanically let the man take the cane, and the beggar, throwing down his crutches,

ran off as fast as he could. The other, amidst roars of laughter from the bystanders, ran after him, menacing him with his cane; and so they ran a considerable distance, when they turned aside⁹ and were seen no more.¹⁰

The gentleman waited for¹¹ some time, expecting to see the man return with his cane; but the expectation was in vain.¹² It was then clear that the whole scene had been an affair concerted between a pair of *adroit* rogues.

Notes.—1. Turn: 'A gentleman well dressed'. ['Gentleman' must generally be translated by *monsieur*.]—2. While walking; *qui se promenait*.—3. In his hand; *à la main*.—4. A wretched looking man; *un homme à l'aspect misérable*.—5. Moved to; *ému de*.—6. 'Are', 'for', are not to be translated.—7. And by... thrashing; *et en lui donnant une bonne râclée*.—8. Of what I say; *de mes paroles*.—9. To turn aside; *prendre une rue détournée*.—10. And were seen no more; *alors on les perdit de vue*.—11. To wait for; *attendre*.—12. But the... vain; *mais son attente fut vaine*.—13. A pair of; *deux*.

ABSENT-MINDEDNESS.

What we call absent-mindedness is temporary suspension of the faculty of memory... La Bruyère's "Absent Mau"¹ was no mere creature of fertile imagination. The original is said to have been² the Count de Brancas, of whom³ a curious story is related. One day he was reading by the fire in his study, when the nurse brought him a child newly born to him⁴. The Count threw away the book and took the child on his knee to play with it. By and

by a visitor was announced^b, and the Count, forgetting all about the child, and remembering only that he had been reading^d a book, threw the poor infant carelessly upon the table. (ALL THE YEAR ROUND.)

Notes.—1. La Bruyère's 'Absent Man'; '*le Distrait*' de La Bruyère. (La Bruyère, célèbre moraliste français, 1644-1696.) —2. The original . . . have been; *on dit que l'original de ce portrait était*.—3. Of whom; *sur qui*.—4. A child newly born to him; *un de ses enfants qui venait de naître*.—5. By and by . . . announced; *peu après on lui annonce une visite*.—6. To be reading; *lire*. To have been reading; *avoir lu*.

LOUIS XIV.

The personal qualities of the French king¹ added to² the respect inspired by the power and importance of his kingdom. No sovereign has ever represented the majesty of a great state with more dignity and grace.

He was his own prime minister, and performed the duties of a prime minister with an ability and an industry which could not be reasonably expected³ from one who had in infancy succeeded to a crown, and who had been surrounded by flatterers before he could⁴ speak.

He had shown, in an eminent degree,⁵ two talents invaluable to⁶ a prince, the talent of choosing his servants well,⁷ and the talent of appropriating to himself the chief part of the credit of their acts.

In his dealings with foreign powers, he had some generosity, but no justice. His perfidy and⁸ vio-

lence, however, excited less enmity than the insolence with which he constantly reminded⁹ his neighbours of¹⁰ his own greatness and of¹⁰ their littleness.

(MACAULAY.)

Notes.—1. Of the French king; *du roi de France*; or; *du roi Louis XIV.*—2. To add to; *augmenter*.—3. Which could not be reasonably expected; *qu'on ne pouvait guère attendre*.—4. Before he could; *avant de pouvoir*.—5. In an eminent degree; *au plus haut degré*.—6. To; *chez*.—7. Of choosing well; *de bien choisir*, his servants.—8. Repeat 'his'. [In French the possessive adjective must be repeated before every noun.]—9. He reminded; *il rappelait à*.—10. 'Of' to be left out. [To remind some one of something; *rappeler quelque chose à quelqu'un*.]

A FRIEND'S ADVICE.

Your father received me in his library; and on my taking leave¹, showed me a shorter way out of the house, through a narrow passage, which was crossed by a beam overhead².

We were still talking⁴, as I withdrew, he accompanying me behind, and I turning partly towards him, when he said hastily, "Stoop! Stoop!" I did not understand him till⁵ I felt my head hit against⁶ the beam.

He was⁷ a man who never missed any occasion of giving instruction⁸; and upon this⁹ he said to me: "You are young, and have the world before you; stoop as you go through it¹⁰, and you will miss¹¹ many hard thumps¹²."

This advice, thus beat¹³ into my head, has frequently been of use¹⁴ to me; and I often think of it when I see pride mortified, and misfortune brought upon people by their carrying their heads¹⁵ too high.

(B. FRANKLIN.)

Notes.—1. On my taking leave; *quand je pris congé de lui*, [An English present participle preceded by a possessive adjective, or an article, has to be generally turned into a tense of the indicative or of the subjunctive.]—2. Out of; *pour sortir de*.—3. Which was . . . overhead; *dont une poutre traversait le plafond*.—4. 'We were still talking'; use the imperfect in French. [The imperfect must be used to express a thing having been done at the moment when another took place: 'I was speaking, when.']—5. I did not . . . till; *je ne compris ce qu'il me disait que lorsque*.—6. To hit against; *heurter*.—7. He was; *c'était*. [The pronouns *he, she, it, they* . . . used with the verb *être* are translated by *ce*, when the attribute of the verb is a noun, a demonstrative or a possessive pronoun.]—8. Of giving instruction; *de donner une leçon*.—9. And upon this; *et à ce propos*.—10. As you go through it; *en le traversant*.—11. To miss; *éviter*.—12. A thump; *un coup*.—13. Thus beat; *ainsi enfoncé*.—14. 'Of use'; turn by 'useful'.—15. By their carrying their heads; *parce qu'elles* (*elles* refers to *les personnes*, which is always feminine) *portent la tête*. [See note 1 above.]

TO GIVE AND TO SELL.

He went into a restaurant and sat himself down at a table. To the young woman who came to learn his wants he observed¹:

"Give me² ham and³ eggs², bread and² butter, and a cup of coffee."

The food was brought, and when it was nearly consumed the waitress approached and laid a check by³ the eater's plate.

"What might that be⁴?" he asked⁵.

"Check, sir," she replied⁶.

"A check? What is it for⁷?"

"It is to tell you how much to pay the cashier."

"Pay the cashier? Why should I⁸?"

"For the food you have eaten. You ordered it."

"But I did not ask you to sell me food. I said: Give me so-and-so⁹. Now¹⁰ the word *give* as defined¹¹ by Mr. Webster in his dictionary, means 'to bestow¹² without a return; to confer¹³ without compensation.' Yet, after I asked you, in plain English, to give me...

His discourse on language met with an interruption¹⁴ at this point. The cashier came to see what was going on¹⁵ at this particular table. When he ascertained the subject of the lecture,¹⁶ he grasped the speaker by the coat collar and escorted him to the door.

Notes.—1. To the young... he observed; *il dit à la servante qui vint lui demander ce qu'il désirait*.—2. Put here a partitive article (*du, de la, de l', des*). [The partitive article must be repeated before every noun.]—3. And laid a check by the eater's plate; *et déposa la note près de l'assiette du consommateur*.—4. What might that be? *qu'est-ce que c'est que cela*?—5. 'He asked'; translate: 'asked he'.—6. She replied: *répondit-elle*.—7. What is it for; *pourquoi faire*?—8. Why should I? *pourquoi payerais-je*?—9. So-and-so; *ceci et cela*.—10. Now; or.—11. As defined; *tel qu'il est défini*.—12. To bestow; *accorder*.—13. To confer; *remettre*.—14. Met with an interruption; *fut interrompu*.—15. What was going on; *ce qui se passait*.—16. The lecture; *la leçon*.

DEATH OF BACON.

It had occurred¹ to Bacon that snow might be used with advantage for the purpose² of preventing animal substances from putrefying³. On⁴ a very cold day early in the spring of the year sixteen hundred and twenty-six, he alighted from his coach near Highgate in order to try the experiment⁵. He went into a cottage, bought a fowl, and with his own hands stuffed it with⁶ snow. While thus engaged⁷ he felt a sudden chill, and was soon so much indisposed that it was impossible for him to return to Gray's Inn. The Earl of Arundel, with whom he was well acquainted⁸, had a house at Highgate. To that house Bacon was carried⁹. The Earl was absent, but the servants who were in charge of the place showed great respect and attention to the illustrious guest.

Here¹⁰, after an illness of about a week, he expired early on the morning¹¹ of Easter day, 1626.

(MACAULAY.)

Notes.—1. It had occurred to Bacon; *Bacon s'était imaginé.* — 2. For the purpose of preventing; *pour empêcher.*—3. From putrefying; *de se putréfier.*—4. 'On', to be left out.—5. In order to try the experiment; *pour faire cette expérience.*—6. To stuff with; *bourrer de.*—7. While thus engaged; *pendant cette opération.*—8. To be well acquainted with some one; *être lié avec quelqu'un; être en excellentes relations avec quelqu'un.*—9. Invert thus: 'Bacon was carried to that house.'—10. Here; *c'est là que.*—11. On the morning of Easter day; *dans la matinée du jour de Pâques.*

WILLIAM COWPER TO JOSEPH HILL, ESQ.

JUNE 25th, 1785.

My dear friend :

I write in a nook that I call my *boudoir*. It is a summer-house¹ not much bigger than a sedan chair², the door of which³ opens into the garden, that is now crowded⁴ with pinks, roses, and honey-suckles, and the window into our neighbour's orchard. It formerly served an apothecary, now dead, as a smoking-room⁵; and under my feet is a trap-door⁶, which once covered a hole in the ground, where he kept his bottles. At present, however, it is dedicated to sublimer uses. Having lined it with⁷ garden mats, and furnished it with⁸ a table and two chairs, here I write all that I write in summer-time, whether⁹ to my friends or⁹ to the public. It is secure from¹⁰ all noise, and a refuge from all intrusion; for intruders¹¹ sometimes trouble¹² me in the winter evenings at Olney. But (thanks to my *boudoir*) I can now hide myself from them. A poet's retreat is sacred. . . .

Notes.—1. A summer-house; *un pavillon*.—2. A sedan chair; *une chaise à porteur*.—3. The door of which; *dont la porte*.—4. That is now crowded with; *plein en ce moment de*.—5. As a smoking-room; *de fumer*. To translate in this order: 'It served formerly as a smoking-room.'—6. A trap-door; *une trappe*.—7. Lined with; *garni de*.—8. Furnished with; *meublé de*.—9. Whether . . . or; *soit . . . soit . . .*.—10. Secure from; *à l'abri de*.—11. For intruders; *car des fâcheux*.—12. 'To trouble'; *déranger*.

A CONTEST OF PATIENCE.

A Quaker in a coach had got¹ into one of those narrow streets in the City² which allow only one vehicle³ to pass at a time, when from the other end came a cab driven by a young lord. One of them should go back ; neither one nor the other would do so. The Quaker invites the young man to give up⁴, the more so⁵, he adds, as it is easier for a cab than for a heavy carriage to drive back. The spark⁶ replies to the request only by a laugh⁷.

The Quaker then coolly pulls out his pipe and begins to smoke. The young man opens a newspaper and reads.

When the Quaker had finished his pipe, he said to the opposite party : " Friend⁸, when thee hast done reading⁹ thy paper wilt thee lend it me ? " But, receiving no answer, he commissioned his coachman to go and buy¹⁰ the *Times*. On hearing this, the spark felt convinced he had no chance of tiring out¹¹ the patience of his antagonist, and so¹² he at once drove back.

Notes.—1. Had got ; *s'était engagé*.—2. In the city ; *de la Cité*. (à Londres).—3. Which allow only one vehicle ; *où une seule voiture peut*.—4. To give up ; *à céder*.—5. The more so ; *d'autant plus*.—6. The spark ; *le petit-maître*.—7. By a laugh : *par un éclat de rire*.—8. Say, ' My friend. ' —9. When thee hast done reading ; *quand tu auras fini de lire*. [In French the future is used after *when*, *after*, *as soon as*, to express a thing to come.]—10. To go and buy ; *d'aller acheter*.—11. Of tiring out ; *de laisser*.—12. And so he at once drove back ; *et il fit aussitôt reculer sa voiture*.

LETTRES DE CACHET.

During the administration of Cardinal Fleury alone, 80,000 were granted or even sold for a few louis by ministers. Some striking illustrations of the uses to which this summary power was put at times¹ are afforded² in the memoirs of the Comte de Ségur. There was in Paris a flower girl³ named Jeanneton, whose beauty attracted the notice of the gentlemen of the Court, and the Chevalier de Coigny, happening to find her⁴ looking particularly sprightly one day, inquired the reason. "My husband was such a brute and such a monster," she answered, "that I have bought a *lettre de cachet* from the Comte de St. Florentin for ten louis to free me⁵ from him." The chevalier lost sight of Jeanneton for⁶ a couple of years, and when he met her again she was pale and dejected. "Where have you been all this time?" he asked, "I hardly knew you again." "Alas, Sir," she replied, "I was a fool to rejoice. My wicked husband had the same idea as myself. He too went to the minister and bought a *lettre de cachet* for me; so it cost our poor household twenty louis to get both of us locked up⁷."—*The Nineteenth Century*.

Notes.—1. The uses . . . at times. *l'usage que l'on faisait quelquefois de ce pouvoir arbitraire*.—2. 'Are afforded in'; translate the sentence in the active form: 'The memoirs of . . . afford some striking illustrations of the uses.'—3. A flower girl; *une jeune fleuriste*.—4. Happening to find her; *l'ayant un jour trouvée*.—5. To free me; *pour me délivrer*.—6. For; *pendant*.—7. To get . . . locked up; *pour nous faire enfermer tous les deux*.

A DOLLAR FOR TWO.

A gentleman left Cleveland for New York at an early hour in the morning¹ without his breakfast, and being very hungry, upon the arrival of the train at Erie, entered² the dining-room, and placing his carpet-bag upon a chair, sat down beside it and commenced a valorous attack³ upon the viands placed before him.

By and by⁴ the proprietor of the establishment came around to collect fares, and upon reaching⁵ our friend, ejaculated, "Dollar⁶, sir."—"A dollar!" responded the eating man⁷, "a dollar! I thought you only charged⁸ fifty cents a meal for one⁹."—"That's true, but I count your carpet-bag one¹⁰, since it occupies a seat." (The table was far from being crowded.)

Our friend expostulated¹¹, but the landlord insisted, and the dollar was reluctantly brought forth¹².

The landlord passed on. Our friend deliberately arose, and opening his carpet-bag: "I have paid for you, and now you must eat." Upon which¹³ he seized everything eatable within his¹⁴ reach, ¹⁵nuts, raisins, apples, cakes, pies, and amid the roars of the bystanders, and the discomfiture of the landlord, phlegmatically went¹⁶ and took his seat in the cars.

Notes.—At an early . . . breakfast; *le matin de bonne heure, sans avoir déjeuné*.—2. To enter a house, a room . . . ; *entrer DANS une maison, une chambre* . . .—3. And commenced . . . upon; *et attaqua vivement*.—4. By and by; *peu après*.—5. And upon . . . friend; *et arrivé à notre voyageur*.—6. Dollar,

sir; *un dollar, monsieur*.—7. The eating man; *le consommateur*.—8. To charge for; *demander*.—9. For one; *par tête*.—10. I count... one; *je compte votre sac de nuit comme une personne*.—11. To expostulate; *se récrier*.—12. And the dollar... forth; *et le voyageur lui donna le dollar à contre-cœur*.—13. Upon which; *sur ce*.—14. Within his reach; *à sa portée*.—15. [The article is sometimes omitted before substantives, in order to render the language more striking and expressive.]—16. Phlegmatically went; *sortit sans se presser*.

A GOOD RETORT.

A story is told¹ of a very eminent lawyer in² New York receiving a severe reprimand from a witness³ whom he was trying⁴ to browbeat.

It was an important issue⁵, and in order to save his cause from defeat⁶, it was necessary that the lawyer should impeach⁷ the witness. He endeavored to do it on the ground of age.

The following dialogue ensued:

LAWYER.—How old are you⁸?

WITNESS.--Seventy-two years.

L.—Your memory, of course⁹, is not so brilliant and vivid as it was twenty years ago, is it¹⁰?

W.—I do not know but it is¹¹.

L.—State some circumstance which occurred¹², say twelve years ago, and we shall be able to see how well you can remember.

W.—Well, sir, I will do it¹³. About twelve years ago¹⁴ you studied in Mr. D.'s office, did you not¹⁵?

L.—Yes.

W.—Well, sir, I remember¹⁶ your father coming into my office and saying to me:

"Mr. A., my son is to be¹⁷ examined¹⁷ to-morrow, and I wish¹⁸ you would lend me fifteen dollars to buy him a new suit of clothes¹⁹."

I remember also, sir, that from that day to this²⁰ he has never paid me that sum. That, sir, I remember as though it was but yesterday²¹.

Notes.—1. To tell a story ; *raconter une histoire*. Use the active form.—2. In; *de*.—3. To receive a severe reprimand from some one ; *être cruellement mortifié par quelqu'un*.—4. 'He was trying', translate by the imperfect.—5. It was . . . issue ; *il s'agissait d'une affaire importante*.—6. And in order . . . from defeat ; *et pour ne pas perdre sa cause*.—7. 'Should impeach', to be translated by the imperfect of subjunctive. 'To impeach', *récuser*. [The subjunctive is used after most impersonal verbs : it is necessary, *il faut* ; it is good, it is certain.]—8. How . . . you ; *quel âge avez-vous ?*—9. Of course ; *naturellement*.—10. Is it ? *n'est-ce pas ?*—11. I do not . . . it is ; *je pense que si*.—12. Say ; *par exemple*.—13. Well, sir, I will do it ; *je le veux bien, monsieur*.—14. About twelve years ago ; *il y a environ douze ans*.—15. Did you not ; *n'est-ce pas ?*—16. Put *que* after I remember, and translate *coming* and *saying* by the preterit or definite past, 'came' and 'said'.—17. Is to be examined ; *doit passer son examen*.—18. Put *que* after 'I wish', and translate 'would lend' by the present of subjunctive. [The subjunctive is used after verbs expressing wish, pleasure, sorrow, pity, surprise . . . *Espérer*, to hope, is excepted.]—19. A new suit of clothes ; *un costume neuf*.—20. 'To this' is not to be translated.—21. As though . . . yesterday ; *comme si c'était d'hier*.

THE VICAR OF WAKEFIELD AND HIS WIFE.

I was ever¹ of opinion that the honest man who married² and brought up³ a large family, did² more service than he who³ continued² single and only talked of population⁴. From this motive, I had

scarce taken orders a year before I⁵ began to think seriously of matrimony, and chose my wife as she did her wedding-gown, not for a fine glossy surface, but for such qualities as would wear well⁷.

To do her justice⁸, she was a good-natured, notable woman⁹; and as for breeding, there were¹⁰ few country ladies who could show more¹¹. She could read any English book without much spelling¹²; but for pickling, preserving, and cookery, none could excel her. She prided herself also upon being an excellent contriver in housekeeping¹⁴; though I could never find¹⁵ that we grew richer with all her contrivances.

However, we loved each other tenderly, and our fondness increased as¹⁶ we grew old.

(O. GOLDSMITH.)

Notes. — 1. 'I was ever'; use the preterit indefinite.—2. Use the present.—3. Did more service than he who; *est plus utile que celui qui*.—4. And only talked of population; *et ne parle que de la population du monde*.—5. I had scarce... before I; *un an à peine après avoir pris les ordres, je*.—6. 'To think of'; *penser à*.—7. Not for a fine... wear well; *non pour son éclat extérieur, mais pour ses qualités durables*.—8. 'To do justice'; *rendre justice (à)*.—9. She was a... woman; *je dois dire que c'était une femme remarquable et d'une excellente nature*.—10. 'There were' not to be translated.—11. Who could show more; *auraient pu en montrer davantage*.—12. Without much spelling; *assez couramment*.—13. For pickling, preserving, and cookery; *pour les conserves, les confitures et la cuisine*.—14. She prided... in housekeeping; *elle se flattait d'être une excellente femme de ménage*.—15. 'I could never find'; translate: 'I have never found'.—16. As; *à mesure que*. [As is always translated by *à mesure que*, when it means 'in proportion as'.]

WAS IT YOUNG?

A gentleman searching for¹ a goose for dinner, was attracted by the sight² of a plump and weighty one.

"Is that a young one?" asked he of³ a young and rosy-cheeked lass in attendance.

"Yes, sir; indeed it is⁴."

"How much do you ask for it⁵?" asked the gentleman.

"Two dollars, sir."

"That is too much. Say one dollar⁶, and have your money."

"Well, sir, as I would like to get you as a regular customer, I will take it⁷."

The goose was carried home, and roasted, but found to be⁸ so tough as to be uneatable; and the following day⁹ the gentleman accosted the fair poulterer.

"Did you not tell me," he asked, "that that goose I bought of you was young?"

"Yes, sir, I did¹⁰, and it was."

"No, it was not."

"Don't you call me a young woman?"

"Yes."

"Well, I've heard my mother say, many a time¹¹, that it¹² was nearly six weeks younger than I."

Notes.—1. A gentleman, searching for; *un monsieur qui cherchait*.—2. Was attracted . . . of a; *en vit une*.—3. Asked he of; *demande-t-il à*.—4. Indeed, it is; *certainement qu'elle l'est (jeune)*.—5. How much do you ask for it; *combien en voulez-vous ?*—6. Say one . . . your money; *laissez-la moi à un*

dollar et voici l'argent.—7. I will take it; *j'accepte.*—8. But found . . . uneatable; *mais elle était dure au point de n'être pas mangeable.*—9. The following day; *le lendemain.*—10. I did; and it was; *je l'ai dit et c'était vrai.*—11. Many a time; *souvent.*—12. It; *cette oie.*

THE PROPER CALLING. (*Vocation.*)

In one of the suburbs of a great city lived an estimable man, who had one son, an incorrigible youth. While the father was debating in his mind¹ one day what calling he should apprentice the lad to², the latter committed some wickedness, for which he was locked up in a room utterly bare of furniture, the father having first placed therein³ a Bible, a dollar and an apple. The old man determined that, if on going⁴ to release his son he should find him⁵ reading the Bible, he would make a clergyman of him; if he found him admiring the money he would set him up as a banker; and if eating the apple he should be a farmer. When the time came for determining the boy's fate, the old man found him sitting on the Bible, with the dollar in his pocket and masticating the last bit of the apple. So he made a politician of him⁶.

Notes.—1. Was debating in his mind one day; *se creusait un jour la tête pour savoir.*—2. What calling . . . the lad to; *vers quelle carrière il pourrait diriger son fils.*—3. The father... therein; *où son père mit.*—4. On going; *quand il trait.*—5. He should find him reading; *il le trouvait occupé à lire.*—6. So he . . . of him; *voyant cela il en fit un politicien.* (*Politicien* is a word recently introduced in the French language.)

FRANCIS THE FIRST.

Science and the arts had, at that time¹, made little progress in France. They were just beginning² to advance beyond the limits³ of Italy, where they had revived, and which had hitherto been their only seat.

Francis I. took them immediately under his protection. He invited learned men to his court; he conversed with them familiarly; he employed them in business; he raised them to offices of dignity, and honoured them with⁴ his confidence.

That race of men⁵, not more prone to complain, when denied the respect⁶ to which they fancy themselves entitled⁷, than apt to be pleased, when treated⁸ with the distinction which they consider as their due⁹, thought they could not exceed in gratitude to¹⁰ such a benefactor, strained their invention¹¹, and employed all their ingenuity in panegyric.

Succeeding authors, warmed with their descriptions of Francis' bounty, adopted their encomiums, and refined upon them¹². The appellation of "Father of Letters" bestowed upon Francis, has rendered his memory sacred among historians, and they seem to have regarded it¹³ as a sort of impiety to uncover his infirmities, or to point out his defects.

(ROBERTSON.)

Notes.—1. At that time ; *à cette époque* (i e. before the reign of Francis the first, 1515-1 47.) 2. They were just beginning ; *ils commençaient à peine*.—3. To advance beyond the limits ; *à franchir les frontières*.—4. With ; *de*.—5. That race of men ; *ces hommes*.—6. When denied the respect ; *quand on leur refuse le respect*.—7. To be entitled to ; *avoir des titres à*.—8.

'When treated'; turn; 'when they are treated'.—9. As their due; *comme leur étant due*.—10. 'To' to be left out. 11. Strained their invention; *ils s'efforcèrent de produire des œuvres nouvelles*.—12. And refined upon them; *et renchérent sur eux*.—13. 'It', to be left out.

PRECEDENCE.

Shortly after¹ Napoleon I. was made First Consul, and had installed himself in the Palace of the Tuileries, he held a grand reception and a ball.

But he experienced² at that early day of his career no little difficulty³ in organizing⁴ his court and making⁵ matters go smoothly⁶.

When the supper was ready, the ladies were summoned first. Two thousand ladies rushed forward to the door of the great dining-room.

The great folding doors⁷ were closed, and the officers of the palace found it impossible to get them open⁸, for the ladies pressed against them, and were engaged in high dispute among themselves, as to which of them had the right to go first.

One of the officers hastened to the First Consul, and asked him how they should settle⁹ the question of precedence. "O," said Bonaparte, "nothing is easier; tell them that the oldest is to go first¹⁰."

The officer reported to the ladies the First Consul's decision, and instantly they all fell back¹¹. This gave the officers an opportunity to get the doors open, when, to their astonishment, none of the ladies were willing¹² to go first.

After standing¹³ in that ridiculous position for¹⁴ a moment, they began to laugh heartily at¹⁵ their own folly, and all marched into the dining-room without further delay.

Notes.—1. Add *que*, before ‘Napoleon’.—2. He held; *il donna*.—3. Turn: ‘But at that early day of his career he experienced’.—4. He experienced no little difficulty in; *il éprouva d’assez grandes difficultés pour*.—5. ‘Organizing’ and ‘making’ must be translated by the infinitive.—6. To make matter go smoothly: *éviter les froissements*.—7. A folding door; *une porte à deux battants*.—8. To get them open; *de les faire ouvrir*.—9. They should settle; *on devait régler*.—10. Is to go first; *doit passer la première*.—11. To fall back; *reculer*.—12. None of the ladies were willing; *aucune des dames ne voulut*.—13. After standing; *après être restées*.—14. ‘For’ is not to be translated.—15. At; *de*. [We say *rire de*, for ‘to laugh at’.]

ON¹ MODESTY.

Modesty¹ is a very good quality, and² which generally accompanies true merit: it engages and captivates the minds³ of people; as, on the other hand⁴, nothing is more shocking and disgusting⁵ than presumption and impudence. We cannot like a man who is always commending⁶ and speaking⁷ well of himself, and who is the hero of his own story. On the contrary, a man who endeavors to conceal his own merit, who sets that of other people in its true light⁸, who speaks but little of himself, and with modesty, such a man makes a favourable impression upon the understanding⁹ of his hearers, and acquires their love and esteem.

There is, however, a great difference between modesty and an awkward bashfulness¹⁰, which is as ridiculous as true modesty is commendable. It is as absurd to be a simpleton as to be an impudent fellow¹¹; and one ought to know how to come into a room¹², speak to people, and answer them¹³, without being out of countenance¹⁴, or without embarrassment. The English are generally apt to be bashful, and have not those¹⁵ easy, free, and at the same time polite, manners which the French have¹⁶.

CHESTERFIELD. *Letters to His Son.*

Notes.—1. Put the definite article.—2. 'And', to be left out.—3. The minds of people; *les esprits*.—4. As on the other hand; *d'un autre côté*.—5. Disgusting; *repoussant*.—6. Who is always commending; *qui se fait toujours valoir*.—7. Construe; 'and speaks always well of himself.'—8. Who sets . . . true light; *qui fait bien ressortir celui des autres*.—9. The understanding; *l'esprit*.—10. An awkward bashfulness; *une timidité déplacée*.—11. An impudent fellow; *effronté*.—12. To know how to come into a room; *savoir se présenter*. ['To know how to' is always translated by the verb *savoir*.]—13. Speak to people and answer them; *adresser la parole et répondre*.—14. Without . . . of countenance, or; *sans perdre contenance et*.—15. Those; *les*. [Put 'manners' immediately after this.]—16. Which the French have; *des Français*.

GULLIVER'S MEALS IN LILLIPUT.

I had three hundred cooks to dress my victuals, in little convenient huts about my house, where they and their families lived¹, and prepared me two dishes apiece². I took up twenty waiters in my hand, and placed them on the table; a hundred more³ attended

below on the ground, some with dishes of meat, and some with barrels of wine and other liquors slung on their shoulders; all which the waiters above⁴ drew up as I wanted, in a very ingenious manner, by certain cords⁵, as we draw the bucket up a well in Europe. A dish of their meat was a good mouthful, and a barrel of their liquor a reasonable draught⁶. Their mutton yields⁷ to ours, but their beef is excellent. I have had a sirloin so large, that I have been forced to make three bites of it⁸, but this is rare. My servants were astonished to see me eat it, bones and all⁹, as in our country we do¹⁰ the leg of a lark. Their geese and turkeys¹¹ I usually ate at a mouthful¹², and I confess they far exceed ours. Of their smaller fowl¹³, I could take up¹⁴ twenty or thirty at the end of my knife.

SWIFT.

Notes.—1. Where they . . . lived; *où ils vivaient, eux et leurs familles*.—2. Two dishes apiece; *deux plats chacun*.—3. A hundred more; *cent autres*.—4. All which the . . . as I wanted; *les domestiques qui étaient sur la table montaient ces objets, à mesure que j'en avais besoin*.—5. By certain cords; *au moyen de cordes*.—6. A draught; *une gorgée*.—7. Yields to ours; *ne vaut pas le nôtre*.—8. To make three bites of it; *d'en faire trois bouchées*.—9. Bones and all; *chair et os*.—10. We do the leg of a lark; *nous croquons une cuisse d'alouette*.—11. Invert thus: 'I ate usually their geese and their turkeys.'—12. At a mouthful; *en une bouchée*.—13. Of their smaller fowl; *quant à leurs petits oiseaux*.—14. I could take up; *je pouvais en prendre*. [The pronoun EN is used in speaking of persons and of things, to avoid the repetition of a word already expressed. It means *of him, of her, of it* . . . and, like the other pronouns, it is placed before the verb, except when the verb is in the affirmative imperative.]

REFLECT BEFORE ACTING.

A certain Cham of Tartary going a progress¹ with his nobles, was met by a dervise who cried with a loud voice²: "Whoever will give me a hundred pieces of gold, I will give him a piece of advice³."

The Cham ordered him the sum⁴; upon which the dervise said: "Begin nothing of which thou hast not⁵ well considered the end."

The courtiers, upon hearing this plain sentence, smiled, and said with a sneer: "The dervise is well paid for his maxim."

But the king was so well satisfied with⁶ the answer that he ordered it to be written⁷ in golden letters in several places of his palace, and engraved on all his plate.

Not long after, the king's surgeon was bribed to kill him with a poisoned lancet at the time he let him bleed⁸.

One day, when the king's arm was bound, and the fatal lancet in the surgeon's hand, he⁹ read on the basin: "Begin nothing of which thou hast not well considered the end." He immediately started, and let the lancet fall out¹⁰ of his hand.

The king observed his confusion¹¹ and inquired the reason¹². The surgeon fell prostrate, confessed the whole affair, was pardoned, and the conspirators died.

The Cham, turning to his courtiers, told them: "That counsel could not be too much valued, which has¹³ saved a king's life."

The Spectator.

Notes.—1. Going a progress ; *pendant un voyage*.—2. Who cried with a loud voice ; *qui criait d'une voix forte*.—3. A 'piece of advice', translate 'An advice'.—4. Ordered him the sum ; *donna l'ordre de lui compter cette somme*.—5. Of which thou hast not ; *avant d'en avoir bien*.—6. Satisfied with the ; *content de cette*.—7. He ordered it to be written ; *il ordonna qu'on l'inscrivit*. [The subjunctive is used after verbs expressing will, command. The imperfect of the subjunctive is used when the first verb is in a past tense, if we mean to express a thing not occurred yet.]—8. At the time he let him bleed ; *lorsqu'il se ferait saigner*.—9. He ; *celui-ci*.—10. And let . . . of his hand ; *et laissa échapper la lancette*. — 11. His confusion ; *son trouble*. — 12. And inquired the reason ; *et lui en demanda la raison*.—13. "That counsel could not be too much valued"; use the active form: 'One could not...'

THE VICAR OF WAKEFIELD.

The little republic to which I gave laws¹ was regulated in the following manner: By sunrise² we all³ assembled in our common apartment, the fire being previously kindled by the servant. After we had saluted each other with proper ceremony, for I always thought fit to keep up some mechanical⁴ forms of good breeding, without which freedom ever destroys friendship, we all⁵ bent in gratitude to that Being⁶ who gave us another day. This duty being⁶ performed, my son and I went to pursue our usual industry abroad⁷, while my wife and daughters employed themselves in providing breakfast, which was always ready at a certain time⁸. I allowed half an hour for this meal and an hour for dinner; which

time was taken up⁹ in innocent mirth between my wife and daughters, and in philosophical arguments between my son and me.

O. GOLDSMITH.

Notes.—1. To which I gave laws ; *que je gouvernais*.—2. By sunrise ; *au lever du soleil*.—3. To assemble ; *se réunir*. [‘All’, in French, does not follow the personal pronoun, as in English ; it follows the verb.]—4. Some mechanical forms ; *quelques formes extérieures*.—5. We all bent . . . that Being ; *nous nous prosternions tous pour remercier Dieu (de)*.—6. ‘Being’ is not to be translated.—7. Went to . . . abroad ; *nous sortions pour nos occupations habituelles*. [When the subjects of a verb are of different persons, the verb agrees with the first person in preference to the other two, and with the second in preference to the third. In this case, the pronoun *nous* (not expressed in English) is generally placed before the verb, if one of the subjects is in the first person, and *vous* if the second person is used with the third, without a first person.]—8. At a certain time ; *à une heure déterminée*.—9. Which time was taken up ; *ce temps était employé*.

CHARLES DICKENS’ READING.

Dickens’ habits as a speaker differed from those of most orators¹. He gave no thought to the composition of the speech he was to make² till the day before he was to³ deliver it.

Whether the effort was to be a long or short one, he never wrote down a word of what he was going⁴ to say ; but when the proper time arrived for him to consider his subject, he took a walk into the country, and the thing was done. When he returned he was all ready for his task.

He liked to talk about the audiences that came to hear him read, and he gave the palm to his Parisian

one⁵, saying it was the quickest to catch his meaning⁶. Although he said many were always present in the room in Paris⁷ who did not fully understand English, yet the French eye is so quick to detect expression that it never failed instantly to understand what he meant by a look or an act⁸. "Thus, for instance," he said⁹, "when I was impersonating Steerforth in *David Copperfield*, and gave that peculiar grip of the hand to Emily's lover, the French audience burst into cheers¹⁰ and rounds of applause." (J. T. FIELD.)

Notes.—1. Most orators; *la plupart des orateurs*.—2. He was to make; *qu'il devait faire*.—3. Till the day before he was to; *jusqu'à la veille du jour où il devait*. ['Till' or 'until', when a verb follows, is *jusqu'à ce que*, with the subjunctive. Before a noun, when no verb follows, and meaning 'as far as', 'as late as', it is translated by *jusqu'à*.]—4. He was going; *il allait*.—5. To his Parisian one; *aux Parisiens*.—6. His meaning; *sa pensée*.—7. In Paris; *à Paris*.—8. An act; *un geste*.—9. He said; *disait-il*.—10. Burst into cheers and rounds of applause; *éclatait en acclamations et en applaudissements*.

THE ORIGIN OF THE MOSS ROSE.

There is a very pretty German tradition not generally known which accounts in the following manner¹ for the existence of the moss rose. The legend is to the effect² that once upon a time an angel, having a mission of love to³ suffering humanity, came down on earth. He was much grieved⁴ at all the sin and misery⁵ he saw, and at all the evil things⁶ he heard. Being tired, he sought a place wherein to

rest, but, as it fared⁶ with his Master, so it fared with him: there was no room for him, and no one would give⁷ him shelter. At last he lay down under the shade of a rose and slept till the rising sun awoke him. Before winging his flight⁸ heavenward he addressed⁹ the rose, and said that as it had given him that shelter which man denied, it should receive an enduring token of his power and love. And so, leaf by leaf, and twig by twig¹⁰, the soft green moss grew round the stem, and there it is to¹¹ this day, a cradle in which the new-born rose may lie, a proof, as the angel said, of God's power and love¹².

A moss rose; *une rose mousseuse*.

1. Which accounts... manner for; *qui explique de la manière suivante*.—2. The legend is to the effect that; *d'après la légende*.—3. To; *pour*.—4. To be grieved at; *être affligé de*.—5. Put 'que'.—6. As it fared with; *ce qui arriva pour*.—7. Would give him; *ne voulut lui donner*.—8. Before winging his flight; *avant de prendre son vol*.—9. To address somebody; *s'adresser à quelqu'un*.—10. And twig by twig; *et brin à brin*.—11. To this day; *encore aujourd'hui*.—12. Of God's power and love; turn: 'of the power and of the love of God'

THE GOAT,¹ THE LION AND THE FOX.

The goat, according to the² Hindu tale, took shelter during a storm in the den of a lion. When he saw no chance to escape, he terrified the king of beasts by boasting³ of a celestial origin, and telling him he had been condemned before he could return⁴ to Heaven to eat ten elephants, ten tigers, and ten lions.

He had, he said⁵, eaten every kind⁶ of animal but the lion; and so saying he marched up to the astonished monster⁷, who fled by a back way from his den.

The lion in his flight met a fox, and described to him the appearance of the goat (an animal he had never seen before), his horns, his strange beard, and above all, his boasting language.

The fox laughed, and told his majesty how he had been tricked⁸.

They went back together, and met the goat at the entrance of the den. The latter at once saw his⁹ danger, but his wits did not forsake him:

"What conduct is this¹⁰, you¹¹ scoundrel?" said he to the fox; "did I not command you to get ten lions, and here¹² you have only brought me one?"

So saying, he advanced boldly, and the lion, again frightened by his words and actions, fled in terror, allowing the goat to return quietly to his home.

Notes.—1. 'The goat'; here: *le bouc*.—2. According to the; *d'après un*.—3. By boasting; *en se vantant d'être*.—4. Before he could return; *avant de pouvoir retourner*.—5. He said; *dit-il*.—6. Every kind of animal; *tous ces animaux*.—7. 'The astonished monster'; put the participle 'astonished' after the noun. [Participles used adjectively are always placed after the noun.]—8. How he had been tricked; *comment on s'était joué d'elle* [*elle* refers to *Sa Majesté*].—9. His danger; *le danger qu'il courait*.—10. What conduct is this; *que signifie ceci?*—11. 'You' is to be left out.—12. And here; *et voilà que*.

DEATH-BED OF WASHINGTON.

About five o'clock (on the 14th of December, 1799)¹ Dr. Craik, Washington's old friend, came into the

room and approached the bedside. "Doctor," said the General, "I die hard², but I am not afraid to go³. I believed, from my first attack, that I should not survive it⁴: my breath can not last long." The doctor pressed his hand in silence, retired from the bedside, and sat by the fire, absorbed in grief⁵.

"About ten o'clock," writes Mr. Lear, "he made several attempts to speak to me before he could effect it⁶. At length he said: 'I am just going⁷. Have me decently buried⁸, and do not let my body be put into the vault in less than three days after I am dead⁹.' I bowed assent¹⁰, for I could not speak. He then looked at me again, and said, 'Do you understand me?' I replied, 'Yes,'—'tis well,' said he.

"About ten minutes before he expired (which was¹¹ between ten and eleven o'clock), his breathing became easier. He lay quietly; he withdrew his hand from mine, and felt his own pulse¹². I saw his countenance change. I spoke to Dr. Craik, who sat by the fire. He came to the bedside. The General's hand fell from¹³ his wrist. I took it¹⁴ in mine, and pressed it¹⁴ to my bosom. Dr. Craik put his hands over his eyes, and he expired without a struggle or a sigh." (W. IRVING, "Life of Washington.")

Notes.—1. Put the definite article before 'doctor'. [The definite article must be put in French before nouns of title, dignity, profession.]—2. I die hard; *je lutte contre la mort*.—3. To go; *de mourir*.—4. That I could not survive it; *que je ne pourrais pas y survivre*.—5. Absorbed in grief; *accablé de chagrin*.—6. Before he could effect it; *avant de le pouvoir*.—7. I am just going; *je vais mourir*.—8. Have me decently buried; *faites-moi enterrer sans pompe*.—9. In less... I am

dead ; *moins de trois jours après ma mort*.—10. I bowed assent ; *je lui fis signe que oui*.—11. Which was ; *ce fut*.—12. And felt his own pulse ; *il se tâta lui-même le pouls*.—13. To fall from ; *lâcher*.—14. 'It' ; i.e., the General's hand.

CREDULITY (I).

A Chaldean peasant was conducting a goat to the city of Bagdad. He was mounted on an ass, and the goat followed him, with¹ a bell suspended to his neck.

"I shall sell these two animals," said he to himself², "for³ thirty pieces of silver ; and with the money I can⁴ purchase a new turban, and a rich vestment of taffety, which I will tie with a sash of purple silk. The young damsels will then smile more favourably upon me⁵ ; and I shall be the finest man at the mosque."

Whilst the peasant was thus anticipating in idea his future enjoyments, three artful rogues concerted a stratagem to plunder him of⁶ his present treasures.

As he moved slowly along⁷, one of them slipped off⁸ the bell from the goat's neck, and fastening it, without being perceived, to the tail of the ass, carried away his booty.

The man riding upon the ass, and hearing the sound of the bell, continued to muse, without the least suspicion of the loss he had sustained⁹. Happening¹⁰, however, a short while afterwards, to turn about his¹¹ head, he discovered, with grief and astonishment, that the animal was gone¹², which constituted

so considerable a part of his riches ; and he inquired, with the utmost anxiety, after¹³ his goat, of¹⁴ every traveller whom he met with¹⁵ on the road.

Notes.—1. And the goat... to his neck ; *et suivi du bouc qui avait une sonnette suspendue au cou.*—2. Said he to himself ; *se disait-il.*—3. 'For' must not be translated.—4. 'I can,' must be translated in the future, because a future action is implied.—5. Will then smile upon me ; *me souriront alors*, 'most favourably'.—6. To plunder him of ; *pour le dépouiller de.*—7. To move slowly along ; *cheminer lentement.*—8. To slip off ; *détacher.*—9. Without the least... he had sustained ; *sans se douter le moins du monde de la perte qu'il avait faite.*—10. Happening ; *quand il lui arriva.*—11. His, *la.*—12. That the animal was gone, which ; *de la disparition de l'animal qui.* [It is necessary that the relative pronoun be placed as near its antecedent as possible, so as to avoid ambiguity.]—13. To inquire after ; *s'enquérir de.*—14. Of ; *auprès de.*—15. To meet with ; *rencontrer.*

CREDULITY (II).

The second rogue now accosted him, and said : " I have just¹ seen in yonder fields a man in great haste, dragging along with him² a goat." The peasant dismounted³ with great precipitation, and requested the obliging stranger to hold his ass, that he might lose no time⁴ in overtaking the thief.

He instantly⁵ began the pursuit, and having traversed in vain that course that⁶ was pointed out to him, he came back, fatigued and breathless, to the place from whence he had set out : where he neither found⁷ his ass, nor the deceitful informer to whose care⁸ he had intrusted him.

As he walked pensively onwards, overwhelmed with⁹ shame, vexation and disappointment, his attention was roused by the loud complaints and lamentations of a poor man who was sitting by the side¹⁰ of a well. He turned out¹¹ of his way to sympathise with a brother in affliction, recounted his own misfortunes, and inquired the cause of that violent sorrow which seemed to oppress him.

Notes.—1. To have just; *venir de* (followed by the infinitive.)—2. Dragging along with him; *trainant après lui*.—3. Dismounted; *mit pied à terre*.—4. That he... no time in; *afin de ne pas perdre de temps pour*.—5. Put 'instantly' after the verb. [In French an adverb is never placed between a pronoun subject and the verb.]—6. And having... that course that; *et après avoir vainement suivi la route qui*.—7. Where he neither found; *il n'y trouva ni*... (nor, *ni*).—8. To whose care; *aux soins de qui*.—9. Overwhelmed with; *accablé de*. [In French the preposition *de* must be repeated before every noun.]—10. Who was sitting by the side; *qui était assis auprès (de)*.—11. To turn out of; *se détourner de*.

CREDULITY (III).

"Alas!" said the poor man in the most piteous tone of voice¹, "as I was resting here to drink, I dropped into the water a casket full of diamonds, which I was employed² to carry to the Caliph of Bagdad, and I shall be put to death on the suspicion of having secreted so valuable a treasure³."

"Why do you not jump into the well in search of the casket?" cried the peasant, astonished at⁴ the stupidity of his new acquaintance.

"Because it is deep," replied the man, "and I can neither dive nor swim; but if you will undertake⁵ this kind office for me, I will reward you with⁶ thirty pieces of silver."

The peasant accepted the offer with exultation, and whilst he was putting off his cassock, vest, and slippers, expressed his gratitude to the holy prophet for his providential succour. But the moment⁷ he plunged into the water in search of the pretended casket, the man, who was one of the three rogues that had concerted the plan of robbing him, seized upon⁸ his garments, and bore them off⁹ in security to his comrades.

Thus, through¹⁰ inattention, simplicity, and credulity, was the unfortunate Chaldean¹¹ duped of all his little possessions¹².
(PERCIVAL.)

Notes.—1. In the most... of voice; *de la voix la plus piteuse*.—2. Which I was employed; *qu'on m'avait chargé (de)*.—3. 'So valuable a treasure'; construe: 'a treasure so valuable'.—4. Astonished at; *étonné de*.—5. And if you will... for me; *et si vous voulez avoir la bonté de faire cela pour moi*.—6. I will reward you with; *je vous donnerai en récompense*.—7. But the moment; *mais au moment où*.—8. 'To seize upon; *s'emparer de*.—9. And bore them off; *et les porta*.—10. Through; *par suite de*.—11. 'Was the... duped of'; construe: 'the unfortunate Chaldean was duped of' (*fut dépouillé*).—12. Of all his little possessions; *de tout le peu qu'il possédait*.

THE BENEVOLENT AND THE MISER.

That man¹ deserves the thanks of his country who connects with his own the good of others. The philosopher enlightens the world; the manufacturer

employs the needy², and the merchant gratifies the rich, by procuring for them the rarities of every clime. But the miser, although he may be no burden on⁴ society, yet, thinking only of himself, affords to no one else either profit or pleasure.

As it is not the lot of any one in this world to have a very large share of happiness, that man will of course have the largest portion who makes himself a partner⁵ in the happiness of others. The benevolent⁶ are sharers in every one's joys.

Notes.—1. That man; *celui-là*.—2. The needy; *ceux qui sont dans le besoin*.—3. The rarities of; *ce qu'il y a de rare dans*.—4. Although... burden on society; *quoiqu'il ne soit peut-être pas un fardeau pour la société*. [The conjunction *quoique* is always followed by the subjunctive.]—5. Who makes... the happiness; *qui prend part au bonheur*.—6. The benevolent; *l'homme bienfaisant*.

THE BEE AND THE ANT.

A violent dispute once arose¹ between the Bee and the Ant, each claiming superiority² for prudence and industry; and as neither of them would give up the point³, they mutually agreed to refer the decision of this great question to the decree of Apollo, who was fortunately at hand⁴ tending the cattle of Admetus⁵. Accordingly, approaching the god, each made out his title⁶ to a preference with all the eloquence which a Bee or an Ant had ever been master of.

Then Apollo gave judgment thus:

"I consider you both⁸ as most excellent examples of industry and prudence. Yev," said he, address-

ing⁹ the Ant, "by your care, your foresight, and your labor, make for yourself ample provision in time of need¹⁰. Thus independent, you never intrude on¹¹ or tax¹² the labor of¹³ others for help; but recollect¹⁴, at the same time, that it is yourself alone that you benefit¹⁵; no other creature ever shares any part of your hoarded riches. Whereas the Bee produces, by his meritorious and ingenious exertions, that¹⁶ which becomes a blessing to the world. Therefore, I must give my judgment in favor of the Bee."

Notes.—1. Once arose; *s'éleva un jour*.—2. Each claiming superiority; *chacune se prétendant supérieure à l'autre*.—3. To give up the point; *abandonner ses prétentions*.—4. At hand; *tout auprès*.—5. The cattle of Admetus; *les troupeaux d'Admète*.—6. To make out his title; *faire valoir ses titres*.—7. Which a... master of; *qu'aient jamais pu déployer une abeille et une fourmi*.—8. I... you both; *je vous regarde toutes deux*.—9. To address somebody; *s'adresser à quelqu'un*.—10. In time of need; *pour les temps durs*.—11. To intrude on; *importuner*.—12. To tax the labor; *mettre à contribution*.—13. 'Of', not to be translated.—14. To recollect; *se rappeler*.—15. To benefit; *faire du bien à*.—16. That which; *quelque chose qui*.

CRITICS OF POETRY.

It would be amusing to make a digest¹ of the irrational laws which bad critics have framed for the government of poets².

Shakespeare, says Rymer, ought not to have made³ Othello black; for⁴ the hero of a tragedy ought always to be white.

Milton, says another critic, ought not to have taken Adam for his hero; for the hero of an epic poem ought always to be victorious.

Milton, says another, should not have put so many similes into his first book; for the first book of an epic poem ought always to be the most unadorned. There are no similes in the first book of the Iliad.

A law of heroic rhyme⁵, which, fifty years ago, was considered as fundamental, was that there should be a pause⁶—a comma at least—at the end of every couplet. It was also provided that there should never be a full stop⁷ except at the end of a line.

We do not see why we should not make⁸ a few rules of the same kind, why we should not enact that the number of scenes in every act shall be three⁹ or some multiple of three; that the number of lines in every scene shall be an exact square¹⁰; that the *dramatis personæ*¹¹ shall never be more or fewer than¹² sixteen; and that, in heroic rhymes, every thirty-sixth line shall have twelve syllables.

(MACAULAY.)

Notes.—1. A digest; *un recueil*.—2. For the government of poets; *pour servir de règle aux poètes*.—3. Ought not to have made; *n'aurait pas dû faire*.—4. For; *car*.—5. Construe: 'A law which, fifty years ago, was considered as fundamental in the heroic rhyme (*dans la poésie héroïque*).—6. That there should be a pause; *qu'il devrait y avoir un repos*.—7. A full stop; *un point*.—8. We should not make; *nous ne ferions pas*.—9. Three; *de trois*.—10. An exact square; *un carré parfait*.—11. The *dramatis personæ*; *les personnages d'un drame*.—12. Than; *de*.

ENGLAND AND SCOTLAND.

England is the southern and Scotland the northern part of the celebrated island called Great Britain. England is greatly larger than Scotland, and the land¹ is much richer, and produces better crops. There are also a great many more men in England², and both the gentlemen and the country people³ are more wealthy, and they have better food and clothing, than those⁴ in Scotland. The towns, also, are⁵ much more numerous, and more populous.

Scotland, on the contrary, is full of hills, and huge moors and wildernesses, which bear no corn, and afford but little food for flocks of sheep or herds of cattle⁶. But the level ground⁷ that lies along the great rivers is more fertile, and produces good crops. The natives of Scotland are accustomed to live more hardily in general than those of England. The cities and towns are fewer⁸, smaller, and less full of inhabitants⁹ than in England. But, as Scotland possesses great quarries of stone¹⁰, the towns are commonly built of that material, which is¹¹ more lasting, and has¹² a grander effect to the eye, than the bricks used in England.

(WALTER SCOTT.)

Notes.—1. The land is ; *le sol en est*.—2. There are also . . . in England ; *il y a aussi bien plus d'habitants en Angleterre*.—3. And both the gentlemen and the country people ; *et les gens de la ville comme ceux de la campagne*.—4. 'Those', to be left out.—5. Are ; *y sont*.—6. And afford . . . of cattle ; *et où les bestiaux trouvent à peine de quoi se nourrir*.—7. The level ground ; *les terres basses*.—8. The cities and towns are fewer ; *les villes et les bourgs y sont moins nombreux*.—9. Less full of inhabitants than in England ; *et la population y est moins com-*

pacte que dans les villes de l'Angleterre.—10. 'Of stone', to be left out.—11. Built of that material, which is ; *bâties en pierres, qui sont.*—12. And has ; *et produisent.*

CONVERSATION.

One of the greatest pleasures of life is conversation¹;—and the pleasures of conversation are of course enhanced by every increase of knowledge²: not that we should meet together to talk of alkalies and angles, or to add to our stock of history and philology—though a little of these things is no³ bad ingredient in conversation; but let the subject be what it may⁴, there is always a prodigious difference between the conversation of those who have been well educated and of those who have not enjoyed this advantage. Education gives fecundity of thought, copiousness of illustration⁵, quickness, vigour, fancy, words, images, and illustrations⁶, it decorates every common thing, and gives the power of trifling⁷ without being undignified and absurd. The subjects themselves may not be wanted⁸ upon which the talents of an educated man have been exercised⁹; but there is always a demand for¹⁰ those talents which his education has rendered strong and quick. (SYDNEY SMITH.)

Notes.—1. Turn : (*la*) conversation is one of the greatest pleasures of (*la*) life.—2. Knowledge ; *connaissances* (pluriel).—3. Is no ; *ne soit pas*. [Subjunctive after *quoique* (although).]—4. But let . . . what it may ; *mais quel que soit le sujet*. [The subjunctive after *quel que* . . . , and *quelque* . . . *que*.]—5. Illustration ; *exemples*.—6. Illustrations ; *comparaisons*.—7. Of trifling ; *de dire des riens*.—8. The subjects themselves may

not be wanted upon which ; *il est possible qu'on n'ait pas à traiter les sujets sur lesquels*.—9. Turn : have been exercised (*se sont exercés*) the talents of an educated man.—10. But there is always a demand for those ; *mais on recherche toujours les*.

STORY OF JOHN MAYNARD (I).

John Maynard was well known in the lake district¹ as a² God-fearing, honest, and intelligent pilot. He was pilot on a steamboat from³ Detroit to Buffalo.

One summer afternoon — at that time those steamers seldom carried boats—smoke was seen⁴ ascending from below ; and the captain cried out :

“Simpson, go below, and see what the matter is down there⁵.”

Simpson came up with his face pale as ashes, and⁶ said :

“Captain, the ship is on fire.”

Then⁶ “Fire ! fire ! fire !” on⁷ shipboard.

All hands were⁸ called up. Buckets of water were⁸ dashed on the fire, but in vain. There were large quantities of rosin and tar on board, and it was found useless to attempt to save the ship. The passengers rushed⁹ forward, and inquired of¹⁰ the pilot :

“How far are we¹¹ from Buffalo?”

“Seven¹² miles.”

“How long before¹³ we can reach there?”

“Three-quarters of an hour, at our present rate of steam.”

“Is there any danger?”

"Danger *here*¹⁴! See the smoke bursting out! Go forward, if you would save your lives¹⁵."

Notes.—1. In the lake district; *dans la région des lacs*—2. Put 'pilot' after 'as a'. [When two or more adjectives qualify the same noun, they are almost always placed after that noun.]—3. 'From . . . to'; *qui faisait le service de . . . à*.—4. 'Smoke was seen'; translate: 'One saw (*de la*) smoke'.—5. What the matter is down there; *ce qui se passe là-bas*.—6. Then; *alors le cri*.—7. On the shipboard; *retentit sur le navire*.—8. 'All hands were called up.' 'Buckets of water were dashed.' To be put in the active form, in the present indicative. [The present tense is sometimes used for the past, to awake the attention in making the thing, as it were, present.]—9. 'Rushed forward'; translate by the present indicative.—10. And inquired of the pilot; *et demandent au pilote*.—11. How far are we; *à quelle distance sommes-nous*.—12. Translate: 'at seven miles'.—13. How long before; *combien de temps faut-il pour*.—14. Danger here! *s'il y a du danger*!—15. If you would . . . lives; translate in the present of the indicative. 'To save one's life; *se sauver*.

STORY OF JOHN MAYNARD (II).

Passengers and crew—men, women, and children—crowded the forward part of the ship. John Maynard stood at the helm. The flames burst forth in a sheet of fire; clouds of smoke arose. The captain cried out through his trumpet¹:

"John Maynard!"

"Ay, ay, sir²!"

"Are you at the helm?"

"Ay, ay, sir!"

"How does she head³?"

"South-east by east, sir."

"Head her south-east, and run her on shore," said the captain.

Nearer, nearer, yet nearer, she approached the shore. Again the captain cried out :

"John Maynard !"

The response came feebly this time, "Ay, ay, sir !"

"Can you hold five minutes longer, John?" he said.

"By God's help, I will⁴."

The old man's hair was scorched from the scalp⁵: one hand⁶ disabled, his⁷ knee upon the stanchion, and his teeth set⁸, with his other⁹ hand upon the wheel, he stood firm as a rock.

He beached the ship; every man, woman and child was saved, as¹⁰ John Maynard dropped, and his spirit took its flight to its God¹¹.

(J. B. GOUGH.)

Notes.—1. 'A trumpet'; *un porte-voix*.—2. 'Sir'; to be translated: *mon commandant*.—3. How does she head; *quelle est la direction du navire?*—4. By God's help, I will; *avec l'aide de Dieu je tiendrai*.—5 The old man's hair . . . from the scalp; *les cheveux du vieux pilote étaient brûlés jusqu'à la racine*.—6. One hand; *une de ses mains*.—6. His knee; *un genou*.—8. His teeth set; *les dents serrées*.—9. With the other hand upon the wheel; *l'autre main au gouvernail*.—10. As; *alors*.—11. And his . . . to its God; *et son âme s'envola vers Dieu*.

FRENCH, ENGLISH, AND GERMAN.

A Frenchman, an Englishman, and a German were commissioned¹, it is said, to give the world the benefit² of their views on that interesting animal, the Camel.

Away goes the Frenchman³ to the *Jardin des Plantes*, spends an hour there in rapid investigation, returns, and writes a *feuilleton*, in which there is no phrase the Academy can⁴ blame, but also no phrase which adds to the general knowledge. He is perfectly satisfied, however, and says: "*Le voilà, le chameau!*"

The Englishman packs up his tea-caddy⁵ and a magazine of comforts⁶; pitches his tent in the East; remains there two years studying the Camel in its habits⁷; and returns with a thick volume of facts, arranged without order, expounded without philosophy, but serving⁸ as valuable materials for all who come⁹ after him.

The German, despising the frivolity of the Frenchman, and the unphilosophic matter-of-factness¹⁰ of the Englishman, retires to his study, there to¹¹ construct the *Idea of a Camel from out of the depths of his Moral Consciousness*. And he is still at it¹².

(G. H. LEWES, *Life and Works of Goethe*.)

Notes.—1. Were commissioned; *furent chargés (de)*.—To give the world the benefit; *de faire profiter le monde*.—3. 'Along goes the Frenchman'; invert: The Frenchman goes'.—4. Can; *puisse*. [Subjunctive is generally used after *le seul, le premier, le dernier, pas un*.]—5. A tea-caddy; *une boîte à thé*.—6. A magazine of comforts; *tout un magasin de choses confortables*.—7. 'The camel in its habits'; put: 'the habits of the camel'.—8. But serving as; *mais pouvant servir de*.—9. Who come; *qui viendront*. [In French the future must be used to express a thing to come.]—10. The unphilosophic matter-of-factness; *le caractère positif et peu philosophique*.—11. There to; *pour y*.—12. At it; *plongé dans ce travail*.

THE POWER OF LITTLE THINGS.

When Franklin made his discovery of the identity of lightning and electricity, it was sneered at¹, and people asked: "Of what use is it?" To which his apt reply was²: "What is the use of a child? It may become a man!" When Galvani discovered that a frog's leg twitched³ when placed in contact with different metals, it could scarcely have been imagined⁴ that so apparently insignificant a fact could have led to important results. Yet therein lay the germ⁵ of the Electric Telegraph, which binds the intelligence of continents together, and probably, before many years elapse⁶, will "put a girdle round the globe." So too, little bits of stone and fossil, dug out⁷ of the earth, intelligently interpreted, have issued in⁸ the science of geology and the practical operations of mining, in which large capitals are invested, and vast numbers of persons profitably employed.

The gigantic machinery employed in pumping⁹ our mines, working¹⁰ our mills and manufactories, and driving¹¹ our steamships and locomotives, in like manner depends for its supply of power upon so slight an agency as particles of water expanded¹² by heat. The steam which we see issuing from the common tea-kettle, when pent up¹³ within an ingeniously contrived mechanism, displays a force equal to that of millions of horses, and contains a power to¹⁴ rebuke the waves, and to set even the hurricane at defiance. Nay, it is the same power at work within the bowels¹⁵ of the earth which has been

the cause of many of those semi-miraculous catastrophes—volcanoes and earthquakes—that have played so mighty a part¹⁶ in the history of the globe.
(SMILES.)

Notes.—1. It was sneered at; *on en rit*.—2. To which his apt reply was; *ce à quoi il répondit bien à propos*.—3. Twitched when placed in contact; *se contractait quand elle se trouvait en contact*.—4. It could scarcely have been imagined; *on aurait eu bien de la peine à supposer*.—5. The germ; *le point de départ*; or *l'embryon*.—6. 'Elapse', not to be translated.—7. To dig out; *extraire*.—8. Have issued in; *ont donné naissance à*.—9. In pumping; *à pomper l'eau de*.—10. Working; *à mettre en mouvement*.—11. And driving; *et à faire marcher*.—12. Upon so slight an agency as particles of water expanded; *sur de petites gouttes d'eau dilatées*.—13. Pent up within; *comprimée dans*.—14. A power to; *une force suffisante pour*.—15. The bowels; *les entrailles*.—16. Turn: 'A part so mighty'.

THE LOVE OF OUR COUNTRY.

Whence does¹ this love of our country, this universal passion, proceed? Why does the eye² ever dwell with fondness upon the scenes of infant life? Why do we breathe with greater joy the breath³ of our youth? Why are not other soils as grateful and other heavens as gay? Why does the soul of man ever cling to that earth where it first knew⁴ pleasure and⁴ pain, and under the rough discipline of the passions was roused to the dignity of⁴ moral life?

Is it only that⁵ our country contains our kindred and our friends? And is it nothing but a name for our social affections?

It cannot be this⁶; the most friendless of human beings⁷ has a country which he admires and extols, and which he would, in the same circumstances, prefer to all others under heaven. Tempt him with⁸ the fairest face of nature, place him by living waters under the shadowy trees of Lebanon, open to his view all the gorgeous allurements of the climates of the sun,—he will love the rocks and deserts of his childhood better than all these, and thou canst not bribe his soul⁹ to forget the land of his nativity.

(SYDNEY SMITH.)

Notes.—1. Construe: Whence does proceed this love...—2. Construe: Why the eye does it dwell ever.—3. The breath of our youth; *l'air que nous avons respiré dans notre jeunesse*.—4. Put the definite article.—5. That; *parce que*.—6. It cannot be this; *certainement ce n'est pas cela*.—7. The most friendless of human beings; *l'homme le plus abandonné*.—8. Tempt him with; *offrez-lui, pour le tenter*.—9. And thou canst not bribe his soul to forget; *et rien de ce que vous lui offrirez ne pourra lui faire oublier*.

MR. CRAWFORD'S IMPRESSIONS OF AMERICA.

On the whole¹, my last visit here has filled me with the highest admiration of² my country and given me the greatest hope for the future. I believe that we are passing out of the period of hurry and worry³, and are coming fast to a time when we shall be able to give more attention to culture. That Americans are refining⁴ is shown by one fact that struck me as soon as I landed here early in the winter: they speak far better English now than they did ten years ago.

With the increase of leisure, society will bring together men and women more than heretofore. In this country the sexes are curiously divided; men have very little of the companionship⁵ of women. The result is that their understanding of their own sex is developed, but the finer side of their nature suffers. American women pretend that they can get along very well⁶ without the society of men by⁷ giving themselves up to clubs and charitable work; but it is natural for men and women to seek one another's companionship, and I am convinced that during the next few years⁸ many of the conventional barriers between the sexes will be broken down. In Europe, women would scorn the occupations of the women of this country as altogether too dull to be endured; they like the companionship of men, and they have it. The result is beneficial to both themselves and to the men.

(From an Interview in the New York Tribune.)

Notes.—1. On the whole; *en somme*.—2. Of; *pour*.—3. The period of hurry and worry; *la période de hâte et de fièvre*.—4. Are refining; *deviennent plus raffinés*.—5. Men have... of women; *les hommes vivent fort peu en la compagnie des femmes*.—6. To get along very well; *passer fort bien leur temps*.—7. By giving themselves to; *en s'intéressant à*.—8. During the next few years; *dans peu d'années*.

KANT'S LIFE.

The extraordinary uniformity of Kant's life renders it¹ possible to draw a picture of one day which may serve as a type of thousands.

Every morning about five minutes before five o'clock his servant entered the bedroom and called Kant with the words², "It is time." Uniformly the call was obeyed³, and at five o'clock Kant was in his sitting-room or study. His sole refreshment was a cup of tea and a single pipe of tobacco.

Up to seven o'clock he continued to prepare for his lectures⁴. At seven o'clock he descended to his lecture room, whence he returned at nine. Thereafter he devoted himself⁵ during the rest of the morning to his literary labours.

At a quarter before one o'clock he rose and called out to the cook⁶, "It is three-quarters⁷!"—whereupon she brought the liquor which he was to drink after the first course had been served.

At dinner, for the last twenty years of his life, he always had guests—never, if possible, less than two, and seldom, if ever, more than five. The dinner usually consisted of three courses—in which fish and vegetables formed a part⁸—and ended with wine and dessert...

At four, Kant went out for his constitutional walk⁹; on returning from which¹⁰ he set to work,—perhaps first of all arranging any little matters of business, reading any novelties in the way of books¹¹, or possibly the newspapers, for which his appetite was always keen.

As the darkness began to fall, he would take¹² his seat at the stove, and, with his eyes¹³ fixed on the church tower, would ponder¹⁴ on the problems which exercised his mind,

(WILLIAM WALLACE.)

Notes.—1. 'It', to be left out.—2. And called Kant with the words; *et l'éveillait en lui disant*.—3. The call was obeyed; *Kant obéissait à cet appel*.—4. To prepare for his lectures; *d préparer ses leçons*.—5. He devoted himself; *il s'adonnait entièrement*.—6. And called out to the cook; *et criait à la cuisinière*.—7. It is three-quarters; *midi trois quarts*!—8. In which . . . formed a part; *dont faisaient partie du poisson et des légumes*.—9. For his constitutional walk; *pour faire sa promenade hygiénique*.—10. On returning from which; *au retour de cette promenade*.—11. Reading.... books; *et lisait-il quelque livre nouveau*.—12. 'He would take'; use the imperfect, because it was a thing habitually performed.—13. And with his eyes fixed; *et les yeux fixés*.—14. 'Would ponder'; use the imperfect (see note 12).

THE FRUITS OF¹ LIBERTY (I).

Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons² in the form of a foul and poisonous snake.

Those who injured her during the period of her disguise were for ever excluded from participation in the blessings which she bestowed. But to those³ who, in spite of her loathsome aspect, pitied⁴ and protected her, she afterwards revealed herself⁵ in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with⁶ wealth, made them happy in love and victorious in war.

Such a spirit is Liberty⁷. At times⁸ she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall

venture⁹ to crush her! And happy are¹⁰ those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and¹¹ her glory!

Notes.—1. Put the definite article.—2. At certain seasons; *d certaines époques*.—3. But to those; *mais pour ceux*.—5. To pity some one; *avoir pitié de quelqu'un*. To protect some one; *protéger quelqu'un*. [Observe that the verb 'to pity' is followed, in French, by an indirect regimen, and 'to protect' by a direct regimen. In such cases, the personal pronoun must always be repeated.]—5. Construe: 'She revealed herself afterwards to them'. To reveal one's self; *se montrer*.—6. To fill with; *remplir de*.—7. Such a spirit is Liberty; *La Liberté ressemble à cette fée*.—8. At times; *parfois*.—9. 'Shall venture'; *essayeront de*.—10. 'Are' must not be translated.—11. Repeat *de*.

THE FRUITS OF LIBERTY (II).

There is only one cure for the evils which newly acquired freedom produces¹, and that cure is freedom. When a prisoner first² leaves his cell, he can not bear the light of day: he is unable to discriminate³ colors, or recognize³ faces. But the remedy is, not to remand him into his dungeon, but to accustom him to the rays of the sun.

The blaze of³ truth and³ liberty may at first dazzle and bewilder³ nations which have become half blind in the house of bondage⁴. But let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. The extreme violence of opinion subsides. ⁵Hostile theories correct each other. The scattered elements of truth cease to contend, and

begin to coalesce. And, at length, a system of justice and order is educed out of the chaos.

Many politicians of our time are in the habit⁵ of laying it down as a self-evident proposition, that no people ought to be free till they are⁶ fit to use their⁶ freedom. The maxim is worthy of the fool in⁷ the old story, who resolved not to go into the water till⁸ he had learned to swim. If men are to wait for⁹ liberty till they become wise and good in slavery, they may indeed wait for ever¹⁰.

(MACAULAY.)

Notes.—1. Put the subject 'the freedom newly acquired' after the verb 'produces'.—2. When the prisoner first; *au moment où le prisonnier*.—3. Put the definite article.—4. In the house of bondage; *dans la servitude*.—5. Are in the habit; *ont l'habitude (de)*.—6. Till they are; *jusqu'à ce qu'il soit*. [Collective words such as *people*, *family*, etc., when they are used in the singular in French, are followed by the verb or the adjective in the singular.]—7. In; *de*.—8. Till; *jusqu'à ce que* (to be followed by a subjunctive).—9. Are to wait for; *devaient attendre*.—10. They may . . . for ever; *ils pourraient assurément l'attendre toujours*.

THE BRAHMIN AND THE KNAVES.

AN EASTERN APOLOGUE.

A pious Brahmin made a vow that on¹ a certain day he would sacrifice a sheep, and on¹ the appointed morning he went forth² to buy one. There lived in his neighbourhood³ three rogues who knew of his vow, and laid a scheme for profiting by⁴ it. The first met him and said: "Oh Brahmin, wilt thou buy a sheep? I have one fit for sacrifice." "It is for that very

purpose," said the holy man, "that I came forth this day." Then the impostor opened a bag, and brought out of it⁵ an unclean beast, an ugly dog, lame and blind. Thereon the Brahmin cried out: "Wretch, who touchest things impure, and utterest things untrue, callest thou that cur⁶ a sheep?" "Truly," answered the other, "it is a sheep of the finest fleece, and of the sweetest flesh. O Brahmin, it will be an offering most acceptable to the gods." "Friend," said the Brahmin, "either thou or I must be blind."

Just then one of the accomplices came up. "Praised be the gods," said this second rogue, "that I have been saved the trouble⁷ of going to the market for a sheep! This is such a sheep as I wanted. For how much wilt thou sell it?" When the Brahmin heard this, his mind waved to and fro⁸, like one swinging⁹ in the air at a holy festival. "Sir," said he to the new-comer, "take heed¹⁰ what thou dost; this is no sheep, but an unclean cur." "O Brahmin," said the new-comer, "thou art drunk or mad!"

At this time the third confederate drew near¹¹. "Let us ask this man," said the Brahmin, "what the creature is, and I will stand by¹² what he shall say." To this the others agreed; and the Brahmin called out: "O stranger, what dost thou call this beast?" "Surely, O Brahmin," said the knave, "it is a fine sheep." Then the Brahmin said: "Surely the gods have taken away my senses;" and he asked pardon of¹³ him who carried the dog, and bought it for a measure of rice and a pot of ghee¹⁴, and offered

it up to the gods, who, being wroth at this unclean sacrifice, smote him with a sore disease in all his joints¹⁵.

MACAULAY.

Notes.—1. 'On', not to be translated.—2. To go forth; *sortir*.—3. 'There lived in . . .'; turn: 'In his neighbourhood lived'.—4. To profit by; *profiter de*.—5. And brought out of it; *et en tira*.—6. A cur; *un chien hargneux*.—7. That I have been saved the trouble; *pour m'avoir épargné la peine (de)*.—8. To wave to and fro; *flotter çà et là*.—9. Like one swinging in the air; *comme lorsqu'on est balancé dans l'air*.—10. 'To take heed'; *prendre garde (à)*.—11. To draw near; *s'approcher*.—12. To stand by; *s'en rapporter à*.—13. To ask pardon of (somebody); *demander pardon à (quelqu'un)*.—14. Ghee; *beurre*.—15. Smote him with a sore disease in all his joints; *le châtièrent en l'accablant de douleurs dans toutes les articulations*.

CHILDREN IN DICKENS'S WORKS.

Dickens painted the children with special gratification¹; he did not think of edifying the public, and he has charmed it. All his children are of² extreme sensibility; they love much, and they crave³ to be loved.

To understand this gratification of the painter, and this choice of characters, we must think of⁴ their physical type.

English children have a color⁵ so fresh, a complexion so delicate, a skin so transparent, eyes so blue and pure, that they are like⁶ beautiful flowers. No wonder if⁷ a novelist loves them, lends to their soul a sensibility and innocence which shine forth from their looks⁸. if he thinks that these frail and

charming roses are crushed by the coarse hands which try to bend⁹ them.

We must also imagine to ourselves¹⁰ the households in which they grow up.

When at five o'clock the merchant¹¹ and the clerk leave their office and their business, they return as quickly as possible to the pretty cottage, where their children have played all day on the lawn. The fire-side by which they will pass the evening is a sanctuary, and domestic tenderness¹² is the only poetry they need¹³. A child deprived of these affections and this happiness¹⁴ seems to be deprived of the air we breathe¹⁵, and the novelist does not find a volume too much¹⁶ to explain its unhappiness.

TAINE. *History of English Literature.*

(Translated by H. Van Laun.)

Notes.—1. With special gratification ; *avec une complaisance particulière*.—2. Are of ; *ont une*.—3. They crave ; *ils demandent à*.—4. We must think of ; *il faut songer à*.—5. A color ; *une carnation*. 5. To be like ; *ressembler à*.—7. No wonder if ; *rien d'étonnant si*.—8. Which shine forth from their looks ; *qui brillent dans leurs regards*.—9. To bend ; *assouplir*.—10. We must . . . to ourselves ; *il faut encore songer (à)*.—11. A merchant ; *un négociant*.—12. Domestic tenderness ; *les tendresses de la famille*.—13. They need ; *dont ils aient besoin*.—14. Happiness ; here : *bien-être*.—15. We breathe ; *qu'on respire*.—16. Does not . . . too much ; *n'aura pas trop d'un volume*.

SERMONS IN STONES.

There are no natural objects out of which more can be learned than out of stones¹. They seem to have been created especially to reward a patient ob-

server. Nearly all other objects in nature can be seen, to some extent, without patience, and are pleasant even in being half seen². Trees, clouds, and rivers are enjoyable even by the careless; but the stone under his foot has for carelessness nothing in it but stumbling³: no pleasure is languidly to be had out of it, nor food, nor good of any kind; nothing but symbolism of the hard heart and the unfatherly gift. And yet⁴, do but give it some reverence and watchfulness⁵, and there is bread of thought in it⁶, more than in any other lowly feature of all the landscape. For a stone, when it is examined, will be found a mountain in miniature. The fineness of Nature's work is so great, that, into a single block, a foot or two in diameter⁷, she can compress as many changes of form and structure, on a small scale, as she needs for her mountains on a large one; and taking moss for forests, and grains of crystal for crags, the surface of a stone, in by far the plurality of instances⁸, is more interesting than the surface of an ordinary hill; more fantastic in form, and incomparably richer in colour.

RUSKIN.

Notes.—1. There are . . . of stones; *il n'y a rien, dans la nature, de plus instructif que les pierres*.—2. Even in being half seen; *même quand on les regarde superficiellement*.—3. But the stone . . . but stumbling; *mais l'homme insouciant ne voit dans la pierre qui est sous son pied qu'une chose qui le fait trébucher*.—4. And yet; *et cependant*.—5. Watchfulness; *attention*.—6. And there is bread of thought in it, more than; *il y a là plus d'aliment pour la pensée que*.—7. A foot or two in diameter; *d'un ou deux pieds de diamètre*.—8. In by far . . . of instances; *le plus souvent*.

BOOKS.

"I have friends," said Petrarch, "whose society is¹ extremely agreeable to me¹; they are of all ages², and of every country. ...It is easy to gain access to them³, for they are always at my service, and I admit them to my company, and dismiss them from it, whenever I please⁴. They are never troublesome, but immediately answer every question I ask them⁵.

Some relate to me the events of past ages, while others reveal to me the secrets of Nature.

Some teach me how to live⁶, and others how to die.

Some, by their vivacity, drive away my cares and exhilarate my spirits; while others give fortitude to my mind, and teach me the important lesson how⁷ to restrain my desires, and to depend wholly on myself.

They open to me, in short, the various avenues of all the arts and⁸ sciences, and upon their information I may safely rely⁹ in all emergencies.

In return for all their services, they only ask me to accommodate them with¹⁰ a convenient chamber in some corner of my humble habitation, where they may¹¹ repose in peace; for these friends are more delighted by¹² the tranquillity of retirement than with¹³ the tumults of society."

SIR JOHN LUBBOCK. *The Pleasures of Life.*

Notes.—1. Is to me; *m'est*.—2. Ages; *siècles*.—3. To gain access to them; *de les aborder*.—4. Whenever I please; *quand cela me plait*. [*Plaire* is an intransitive verb, the object indirect of which is preceded by the preposition *à*, expressed or understood. *Cela me plait*; *me* is for 'to me'.]—5. I ask them; *que je leur adresse*.—6. How to live; *à vivre*.—7. And teach me

the important lesson how to; *et m'apprennent, chose importante, à*.—8. Repeat 'and of all'.—9. Turn: 'And I may safely rely upon their information'.—10. To accommodate them with; *de leur donner*.—11. Where they may; *où ils puissent*. [The subjunctive is used after the relative pronouns *où, qui, que, dont*, when we wish to imply some doubt or uncertainty.]—12. Are more delighted by; *trouvent plus de charme dans*.—13. Than with the tumults; *qu'au milieu du tumulte*.

INFLUENCE OF FRANCE IN THE 17TH CENTURY.

France united at that time almost every species of ascendancy. Her military glory was at the height¹. She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. . . .

Her authority was supreme in all matters of good breeding², from a duel to a minuet. She determined³ how a gentleman's coat must be cut, how long his peruke must be⁴, whether his heels must⁵ be high or low, and whether the lace on his hat must be broad or narrow.

In literature she gave law⁶ to the world. The fame of her great writers filled Europe. No other country could produce⁷ a tragic poet equal to Racine, a comic poet equal to Molière, a trifle⁸ so agreeable as La Fontaine, a rhetorician⁹ so skillful as Bossuet. The literary glory of Italy and of Spain had set; that of Germany had not yet dawned. . . .

French was fast becoming the universal language, the language of fashionable society, the language of

diplomacy. At several courts princes and nobles spoke it more accurately and politely¹⁰ than their mother tongue.

MACAULAY. *History of England.*

Notes.—1. At the height ; *d son apogée*.—2. In all matters of good breeding ; *en tout ce qui avait rapport aux bonnes manières*.—3. She determined ; *c'était elle qui décidait*.—4. How long his peruke must be ; *quelle devait être la longueur de sa perruque*.—5. Must ; *devaient*.—6. She gave law ; *elle faisait la loi*.—7. Produce ; *montrer*.—8. A trifle ; *un conteur*.—9. Rhetorician ; *orateur*.—10. More accurately and politely ; *plus correctement et avec plus d'élégance*.

WASHINGTON AND FRANKLIN.

Washington and Franklin! What other two men whose lives belong to the eighteenth century of Christendom¹, have left a deeper impression of themselves upon the age in which they lived, and upon all after time²?

Washington! the warrior and the legislator! In war, contending by the wager of battle³, for the independence of his country, and for the freedom of the human race, ever manifesting amidst its horrors, by precept and by example, his reverence for the laws of peace⁴ and for the tenderest sympathies of humanity⁵; in peace, soothing⁶ the ferocious spirit of discord among his own countrymen into harmony and union, and giving to his sword a charm more potent than that attributed in ancient times to the lyre of Orpheus.

Franklin! the mechanic⁷ of his own fortune; teaching, in early youth, under the shackles of indigence⁸, the way to wealth, and, in the shade of obscurity, the path to greatness; in the maturity of manhood, disarming the thunder of its terrors, the lightning of its fatal blast; and wresting from the tyrant's hands⁹ the still more afflictive scepter of oppression. . . .

JOHN QUINCY ADAMS.

Notes.—1. Whose lives... of Christendom; *du dix-huitième siècle de l'ère chrétienne*.—2. And upon all after time; *et sur toute l'époque qui a suivi*.—3. Contending by the wager of battle; *combattant*.—4. For the laws of peace; *pour la paix*.—5. And for the tenderest sympathies of humanity; *et la plus tendre sympathie pour tous les hommes*.—6. Soothing into harmony and union; *changeant en esprit d'union et d'harmonie* 'the ferocious spirit of discord of (instead of among) his countrymen'.—7. The mechanic; *l'artisan*.—8. Under the shackles of indigence; *quand il était aux prises avec l'indigence*.—9. And wresting from the tyrant's hands; *et arrachant des mains des tyrans*.

HEALTH.

Such is the power of health, that without its cooperation¹, every other comfort is torpid and lifeless, as the powers of vegetation without the sun. And yet this bliss is commonly thrown away in thoughtless negligence, or in foolish experiments on our own strength; we let it perish without remembering² its value, or waste it, to show how much we have to spare³: it is sometimes⁴ given up to the management of levity and chance⁵, and sometimes⁴ sold for the applause of jollity and debauchery⁶.

Health is equally neglected, and with equal impropriety, by the votaries of business⁷, and the followers of pleasure. Some ruin their health by intemperate⁸ studies, others by incessant revels: though it requires no great abilities to prove, that he⁹ loses pleasure who loses health. To the noisy rout of bacchanalian rioters it is almost in vain to offer advice.

Poverty is, indeed, an evil from which we naturally fly; but let us not run from one enemy to another, nor take shelter¹⁰ in the arms of sickness.

JOHNSON.

Notes.—1. Without its cooperation; *sans elle*.—2. Without remembering; *sans nous souvenir de*. [*Se souvenir* is followed by an indirect object preceded by the preposition *de*. While *se rappeler* (also 'to remember') is followed by a direct object. *Se rappeler quelque chose; se souvenir DE quelque chose.*]—3. To show . . . to spare; *pour montrer de combien nous pouvons disposer*.—4. Sometimes; *tantôt*—5. To give up . . . and chance; *abandonner légèrement à la chance*.—6. For the applause of jollity and debauchery; *pour recueillir les applaudissements des joyeux vivants et des débauchés*.—7. A votary of business; *un homme tout adonné aux affaires*.—8. Intemperate; *immodéré*.—9. Turn: 'he who (*celui qui*) loses health loses pleasure.—10. To take shelter; *se réfugier*.

THE PLEASURES OF LIFE.

Life is a great gift, and as¹ we reach years of discretion, we most of us² naturally ask ourselves what should be the main object of our existence³. Even those who do not accept⁴ "the greatest good of the greatest number" as an absolute rule, will yet admit

that we should all endeavour to contribute as far as we may⁵ to the happiness of our fellow-creatures.

There are many⁶, however, who⁷ seem to doubt whether it is right that we should try to be happy ourselves. Our own happiness ought not, of course⁸, to be our main object, nor indeed will it ever be secured if selfishly sought. We may have pleasures in life, but must not let them have rule over us⁹, or they will soon hand us over to sorrow . . . I cannot, however, but think¹⁰ that the world would be better and brighter if our teachers would dwell on the Duty of Happiness as well as on the Happiness of Duty; for we ought to be as cheerful as we can, if only¹¹ because to be happy ourselves, is a most effectual contribution to the happiness of others.

SIR JOHN LUBBOCK

Notes.—1. As; *à mesure que*.—2. We most of us; *la plupart d'entre nous* (to be followed by the third person of the plural).—3. Of our existence; *de l'existence*.—4. Put here: *la maxime*.—5. As far as we may; *autant que nous le pouvons*.—6. There are many; *bien des personnes*.—7. 'Who'; not to be translated.—8. Of course; *certainement*.—9. But must not . . . over us; *mais nous ne devons pas nous laisser gouverner par eux*.—10. I cannot, however, but think; *je ne peux cependant m'empêcher de penser*.—11. If only; *fût-ce seulement*.

AN ECONOMICAL PROJECT (I).

I was the other evening in a grand company, where a new lamp was introduced and much admired for its splendor¹; but a general inquiry was made² whether the oil it consumed was not in exact proportion to the light it afforded. No one present

could satisfy us on that point, which all agreed ought to be known³, it being a very desirable thing⁴ to lessen, if possible, the expense of lighting our apartments. I was pleased to see this general concern for economy, for I love economy exceedingly.

I went home, and to bed⁵, three or four hours after midnight, with⁶ my head full of the⁷ subject. An accidental sudden noise⁸ waked me about⁹ six in the morning, when¹⁰ I was surprised to find my room filled with¹¹ light, and¹² I imagined at first that a number of those lamps had been brought into it; but, rubbing my eyes¹³, I perceived the light came in at the windows¹⁴. I got up and looked out to see what might be the occasion of it¹⁵, when I saw the sun just rising above the horizon, from whence he poured his rays plentifully into my chamber; my domestic having negligently omitted, the preceding evening, to close the shutters...

Notes.—1. For its splendor; *pour sa belle clarté*.—2. But a general inquiry was made; *mais chacun demandait*.—3. Which all... known; *qui, de l'avis de tous, était important à connaître*.—4. It being... thing; *il est très désirable, en effet, (de)*.—5. And to bed; *et je me couchai*.—6. 'With', not to be translated.—7. The; *ce*.—8. An accidental sudden noise; *un bruit soudain et inusité*.—9. About; *vers*.—10. When; *et*.—11. With; *de*.—12. 'And I imagined' is to begin a new sentence, 'and' being left out.—13. To rub one's eyes; *se frotter les yeux*.—14. Came in at the windows; *entraît par les fenêtres*.—15. What might be... of it; *ce qui pouvait occasionner cela*.

AN ECONOMICAL PROJECT (II).

This event has given rise¹ in my mind to¹ several serious and important reflections. I considered that

if I had not been awakened so early in the morning, I should have slept six hours longer² by the light of the sun³, and in exchange have lived six hours the following night by candle-light⁴; and, the latter being a much more expensive light than the former, my love of economy induced me to muster up what little arithmetic I was master of⁵, and to make some calculations, which I now submit to the public; for utility is, in my opinion, the test of value in matters of invention⁶.

Taking for the basis of my calculation the supposition that there are in Paris a hundred thousand families which consume in the night half a pound of candles per hour, I calculated that, by the economy of using⁷ sunshine instead of candles, the city of Paris must save every year the immense sum of three millions of pounds⁸, English money . . .

Notes.—1. To give rise to; *faire naître*. [Use here the preterit definite, followed by a direct object.]—2. Longer; *de plus*.—3. By the light of the sun; *pendant que le soleil brillait*.—4. By candle-light; *à la lumière des bougies*.—5. To muster up . . . master of; *à faire appel à toutes mes connaissances en arithmétique*.—6. For utility . . . of invention; *car, selon moi, c'est par l'utilité d'une invention qu'on doit en apprécier la valeur*.—7. By the economy of using; *en se servant (du)*.—8. Put 'in'; *en*.

AN ECONOMICAL PROJECT (III).

I believe all who have common sense, as soon as they have learned¹ from this paper that it is daylight² when the sun rises, will contrive to rise with

him : and to compel the rest³, I would propose⁴ that every morning, as soon as the sun rises, all the bells in every church be set ringing⁵; and if that is not sufficient, cannons should be fired in every street to wake the sluggards effectually, and make them open their eyes to their true interest.

All the difficulty will be in the first two or three days⁶, after which⁷ the reformation will be as natural and as easy as the present irregularity. Oblige a man to rise at four in the morning, and it is more than probable that he will go willingly to bed at eight in the evening; and, having had eight hours' sleep, he will rise more willingly at four the morning following.

For the great benefit of this discovery⁸, thus freely communicated and bestowed by me on the public, I demand neither⁹ place, pension, exclusive privilege, nor any other reward whatever. I expect only to have the honor of it¹⁰.

BENJAMIN FRANKLIN.

Notes.—1. As soon as . . . this paper ; *aussitôt que cet article leur aura appris*.—2. It is daylight ; *il fait jour*. [We use, in French, the verb *faire* in the impersonal form, *il fait, il faisait, il a fait* . . . in many cases where in English the auxiliary TO BE is used also in the impersonal form : it is cold, warm, night . . . *il fait froid, chaud, nuit* . . .]—3. The rest ; *les autres*.—4. I would propose ; translate by the present of the indicative. [The subjunctive is used after the verb *proposer*, because it denotes nothing positive with regard to the following verb.]—5. All the bells . . . ringing ; *on sonne les cloches dans toutes les églises*.—6. All the difficulty . . . three days ; *cela ne sera difficile que pendant les deux ou trois premiers jours*.—7. After which ; *mais ensuite*.—8. For the . . . discovery ; *pour une*

découverte si utile.—9. Neither . . . nor; *ni . . . ni.* [*Ni* must be repeated before every noun.]—10. To have the honor of it; *d'en avoir l'honneur.*

THE LAZY MIND.

The lazy mind will not take¹ the trouble of going to the bottom of anything²; but, discouraged by the first difficulties (and everything worth knowing or having is attended with some³), stops short, contents itself with⁴ easy and, consequently, superficial knowledge, and prefers a great degree of ignorance to a small degree of trouble. Those people either think⁵ or represent most things as impossible, whereas few things are so to industry and activity⁶. But difficulties seem to them impossibilities, or at least they pretend to think them so, by way of excuse for⁷ their laziness. An hour's attention to the same object is too laborious for them; they take everything⁸ in the light in which it first presents itself, never consider it in all its different views⁹, and, in short, never think it through¹⁰. The consequence of this is¹¹, that when they come to speak upon these subjects before people who have considered them with attention, they only discover¹² their own ignorance and laziness, and lay themselves open to answers¹³ that put them in confusion.

CHESTERFIELD. *Letters to his Son.*

Notes.—1. 'Will not take the trouble'; use the present indicative.—2. Of anything; *des choses*.—3. And everything . . . with some; *et l'on en trouve dans tout ce qui mérite d'être su ou possédé*.—4. With; *de*.—5. Those people either think; *les paresseux considèrent*.—6. Are so to industry and activity; *le sont* (i.e., are impossible) *pour l'homme laborieux et actif*.—7.

By way of excuse for ; *pour excuser*.—8. They take everything in the light in which ; *ils envisagent chaque chose au point de vue sous lequel*.—9. In all its different views ; *sous ses différents aspects*.—10. Never think it through ; *ils ne l'approfondissent jamais*. — 11. The consequence of this is ; *il s'ensuit*.—12. To discover : *montrer*.—13. And lay themselves open to answers . . . in confusion ; *et s'exposent à des réponses qui les mettent dans un grand embarras*.

VICAR OF WAKEFIELD. PLEASURES IN THE EVENING.

At a small distance from the house, my predecessor had made a seat, overshadowed by a hedge of hawthorn and honeysuckle. Here¹, when the weather was fine and our labor soon² finished, we usually sat together, to enjoy³ an extensive landscape in the calm of the evening. Here, too, we drank tea, which was now become an occasional banquet⁴; and as we had it but seldom, it diffused a new joy, the preparations for it being made with no small share⁵ of bustle and ceremony.

On these occasions our two little ones always read to us, and they were regularly served after⁶ we had done. Sometimes, to give a variety to our amusements, the girls sung to the guitar⁷; and while they thus formed a little concert, my wife and I would stroll⁸ down the sloping field, that was embellished with blue-bells and centaury, talk⁹ of our children with rapture, and enjoy¹⁰ the breeze that wafted both health and harmony.

O. GOLDSMITH.

Notes.—1. Here; *là*.—2. And our labor soon finished; *et que nous avons fini notre travail de bonne heure*.—3. To enjoy; *jouir de*. [In French the verb *jouir* (to enjoy) is governed by an indirect object preceded by the preposition *de*. We don't say *jouir quelque chose*, but *jouir de quelque chose*.]—4. Which banquet; *c'était un régal que nous ne nous donnions maintenant que de temps en temps*.—5. The preparations... small share of; *la préparation du thé occasionnait beaucoup de*.—6. After; *après que*.—7. To the guitar; *en s'accompagnant de la guitare*.—8. Would stroll down; *nous nous promenions dans*.—9. Talk of; *nous parlions de*.—10. And enjoy; *et nous jouissions de*.

TO LIVE UPON LITTLE.

The great source of independence, the French express in a precept of three words¹, "*Vivre de peu*," which I have always admired. "*To live upon little*," is the great security against slavery; and this precept extends to dress and other things besides food and drink². When Doctor Johnson wrote his Dictionary, he put³ in the word pensioner thus: "PENSIONER. *A slave of state*." After this he himself became a pensioner! And thus, agreeably to his own definition, he lived and died "*a slave of state*!" What must this man of great genius and of great industry, too, have felt at⁴ receiving this pension! Could he be so callous⁵ as not to feel a pang upon⁶ seeing his own name placed before his own degrading definition? And, what could induce him to submit to this? His wants, his artificial wants, his habit of indulging in the pleasures of the table; his disregard of the precept, "*Vivre de peu*." This was the

cause; and, be it observed⁷, that indulgences of this sort⁸, while they tend to make men poor and expose them to commit mean acts, tend also to enfeeble the body, and, more especially, to cloud and to weaken the mind.

WILLIAM COBBETT.

Notes.—1. The French . . . three words; *se résume dans ces trois mots d'un précepte français*.—2. Food and drink; *le boire et le manger*.—3. He put in the word pensioner thus; *il définit ainsi le mot pensionnaire*.—4. At; *en*.—5. So callous as; *assez insensible pour*.—6. Upon; *en*.—7. And be it observed; *et qu'on remarque bien ceci*.—8. That indulgences of this sort; *l'habitude de se laisser aller à de tels penchants*.

FRIENDS.

Much, certainly, of the happiness and purity of our lives depends on our making a wise choice¹ of our companions and² friends. If our friends are badly chosen they will inevitably drag us down³; if well, they will raise us up⁴.

Yet many people seem to trust in this matter to chapter of accident⁵. It is well and right, indeed⁶, to be courteous and considerate to every one with whom one is thrown into contact⁷, but to choose them as real friends is another matter.

Some seem to make a man a friend, or try to do so⁸, because he lives near, because he is in the same business, travels on the same line of railway, or for some other trivial reason. There cannot be a greater mistake...

To be friendly⁹ with every one is another matter; we must remember that there is no little enemy, and those who have ever really loved any one will have some tenderness for all.

No doubt, much as worthy friends¹⁰ add to the happiness and value of life, we must in the main¹¹ depend on ourselves, and every one is his own best friend or worst enemy.

SIR JOHN LUBBOCK. *The Pleasures of Life.*

Notes.—1. Depends... choice; *dépend du choix que nous faisons*.—2. Repeat 'of our'.—3. To drag down; *entraîner bien bas*.—4. To raise up; *élever*.—5. To trust... accident; *s'abandonner au hasard pour cela*.—6. Indeed; *certainement*.—7. One is thrown into contact; *on est mis en contact*.—8. To make a man... to do so; *de faire ou d'essayer de faire d'un homme leur ami*.—9. To be friendly; *vivre en bons termes*.—10. Much as worthy friends add; *quoique des amis dignes de ce nom ajoutent beaucoup* (à).—11. In the main; *principalement*.

JOAN OF ARC.

In Domremi, a¹ village belonging to the duchy of Bar, lived a maiden called Joan of Arc. The period was one of great mental excitement²; as in other times of wide-prevailing misery³, prophecies and mystical preachings were current.

Joan of Arc's mind was particularly susceptible to such influences⁴, and from the time she was thirteen years old⁵, she had fancied that she heard voices, and had even seen forms, who called her to the assistance of the Dauphin. She persuaded herself that she was destined to fulfill an old prophecy which said that the kingdom, destroyed by a woman—meaning,

as she thought⁶, Queen Isabella⁷—should be saved by a maiden of Lorraine.

The burning of Domremi in the summer of 1482 at length gave a practical form to her imaginations⁸, and early in the following year she succeeded in⁹ persuading Robert de Baudricourt to send her, armed and accompanied by a herald, to Chinon (where the King was).

She there, it is said¹⁰, by the wonderful knowledge she displayed, convinced the court of the truth of her mission... In April she was intrusted with¹¹ an army of 6,000 or 7,000 men, which was to march up the river from Blois¹² to the relief of Orleans.

J. FRANCK BRIGHT.

Notes.—1. 'A', not to be translated. ['A' is not expressed in French before a word in apposition.]—2. The period... excitement; *c'était à une époque où les esprits étaient très excités*.—3. Of wide-prevailing misery; *où la misère est générale*.—4. Susceptible to such influences; *prêt à en subir l'influence*.—5. And from... years old; *et dès l'âge de treize ans*.—6. Meaning, as she thought; *qui faisait allusion, pensait-elle, à*.—7. Queen Isabella; *la reine Isabeau de Bavière* (wife of the King, Charles VI.)—8. To her imaginations; *aux rêves de son imagination*.—9. She succeeded in; *elle réussit à* (followed by the infinitive).—10. She there, it is said; *là, dit-on*. Put the pronoun 'she' immediately before the verb 'convinced'.—11. She was intrusted with; *on lui confia*.—12. Which was... from Blois; *qui, de Blois, devait remonter le fleuve* (la Loire) *pour marcher*.

A BACHELOR'S GROWL.

I can't say that for one who, like me, is fond of being made a great deal of¹, there is anything very delightful in visits into the country.

It may be all well enough² for married people who, from the mere fact of being married, are always entitled to certain consideration, put³, for instance, into a bedroom a little larger than a dog kennel⁴, and accommodated with⁵ a looking-glass that does not distort one's features like a paralytic stroke⁶. But we single men suffer a plurality of evils and hardships in entrusting ourselves to the casualties⁷ of rural hospitality.

We are thrust up into any attic repository⁸, exposed to the mercy of rats and the incursions of swallows. Our lavations are performed in a⁹ cracked basin, and we are so far removed from human assistance that our very bells¹⁰ sink into silence before they reach half-way-down the stairs. . . .

Oh! the hardships of a single man are beyond conception, and, what is worse, the very misfortune of being single deprives one of all sympathy. "A single man can do this, and a single man ought to do that, and a single man may be put here, and a single man may be put there," are maxims that I have been in the habit of hearing constantly inculcated¹¹ and never disputed during my whole life; and so, from our fare and treatment being coarse in all matters¹², they have at last grown to be all matters of course.

E. BULWER LYTTON.

Notes.—1. Is fond of being made a great deal of; *aime à ce qu'on s'occupe beaucoup de lui* —2. It may be all well enough; *cela peut être assez agréable*.—3. Put; *sont logés*.—4. A dog kennel; *une niche à chien*.—5. And accommodated with a looking-glass; *et à qui l'on donne un miroir*.—6. Like a paralytic stroke; *comme le ferait une attaque de paralysie*.—

7. In entrusting ourselves to the casualties; *en courant les chances*.—8 We are thrust... repository; *on nous fourre dans une mansarde quelconque*.—9. Our lavations are performed in a; *nous n'avons pour nous laver qu'une*.—10. Our very bells sink into silence; *nos sonnettes mêmes se taisent*.—11. That I have . . . never disputed; *que j'ai toujours entendu émettre sans les entendre jamais contester*.—12. And so . . . to be all matters of course; *il en est résulté ceci : on a commencé par nous traiter fort mal en toute occasion, puis on a trouvé la chose toute naturelle*.

A FRIENDLY EMBARRASSMENT.

There is¹ a habit peculiar to many walkers. It is that custom² of stopping friends in the street³, to whom we have nothing whatever to communicate, but whom we embarrass for no other purpose than simply to show our friendship.

Jones meets his friend Smith, whom he has met in nearly the same locality⁴ but a few hours before. During that interval, it is highly probable that no event of any importance to Smith, nor, indeed, to Jones, has occurred. Yet both gentlemen stop, and shake hands earnestly.

"Well, how goes it⁵?" remarks Smith, with a vague hope that something may have happened.

"So, so⁶," replies the eloquent Jones, feeling intuitively the deep vacuity of his friend answering to his own⁷.

A pause ensues, in which both gentlemen regard each other with an imbecile smile and a fervent pressure of the hand⁸. Smith draws a long breath, and looks up the street; Jones sighs heavily and

gazes down the street. Another pause, in which both gentlemen disengage their respective hands⁹, and glance anxiously around for some conventional avenue of escape¹⁰.

Finally Smith (with a sudden assumption¹¹ of having forgotten an important engagement) ejaculates: "Well, I must¹² be off¹³!"—a remark instantly echoed¹⁴ by the voluble Jones, and these gentlemen separate only to repeat their miserable formula the next day.

F. BRET HARTE.

Notes.—1. There is; *il existe*.—2. It is that custom; *c'est celle*.—3. Put 'in the street' before 'friends'.—4. In nearly the same locality; *presque au même endroit*.—5. How goes it; *comment cela va-t-il?* [This a very familiar form.]—6. So, so; *couci, couci* (very familiar).—7. Feeling intuitively . . . to his own; *comprenant que son ami n'a pas plus à dire que lui*.—8. And a fervent pressure of the hand; *et en se serrant fortement la main*.—9. Disengage their respective hands; *dégagent leurs mains*.—10. For some conventional avenue of escape; *pour trouver un prétexte plausible pour s'esquiver*.—11. With a sudden assumption of having; *prétendant tout à coup qu'il a*.—12. I must; *il faut que je* [to be followed by a subjunctive].—13. To be off; *partir*.—14. A remark . . . Jones; *Jones fait aussitôt la même remarque*.

A SCENE FROM ROCHESTER BRIDGE.

Bright and pleasant was the sky¹, balmy the air, and beautiful the appearance of every object around, as² Mr. Pickwick leant over the balustrades³ of Rochester bridge, contemplating nature, and waiting for lunch. The scene was indeed one⁴ which might

well have charmed a far less reflective mind than that to which it was presented.

On the left of the spectator lay a ruined wall, broken in many places, and in some overhanging the narrow beach below in rude and heavy masses². Huge knots of sea-weed hung upon the jagged and pointed stones, trembling in⁶ every breath of wind; and the green ivy clung mournfully round the dark and ruined battlements. Behind it rose the ancient castle, its towers roofless, and its massive walls crumbling away, but telling us proudly of⁷ its own might and strength, as when, seven hundred years ago, it rang with the clash of arms, or resounded with the noise of feasting and revelry.

On either side, the banks of the Medway, covered with⁸ corn-fields and pastures, with here and there a windmill, or a distant church, stretched⁹ away as far as the eye could see. The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on; and the oars of the fishermen dipped into the water with a clear and liquid sound, as¹⁰ the heavy but picturesque boats glided slowly down¹¹ the stream.

CH. DICKENS.

Notes.—1. Turn : 'The sky was bright and pleasant, the air balmy . . .'.—2. As ; *quand*.—3. A balustrade (of a bridge); *un parapet*.—4. The scene was indeed one which ; *le paysage était vraiment si beau, qu'il*.—5. And in some, . . . heavy masses ; *et dont les lourdes et énormes masses surplombaient sur certains points* the narrow beach below.—6. In ; *à*.—7. But telling us proudly of ; *mais proclamant avec orgueil*.—8. With ; *de*.—9. To stretch away ; *s'étendre*.—10. As ; *à mesure que*.—11. To glide down ; *descendre* ; or : *glisser en descendant*.

ORIGIN OF THE FRENCH LANGUAGE.

When we turn to France¹, we find that the German immigration had² much greater effect upon its language than upon that of Italy. It was not there merely an addition to a native language, it was a grafting upon an imported tongue. The original Celtic had been driven out by the speech³ of the Roman conquerors. Gaul was not merely conquered by the Romans, it was colonized by them.

But when Rome succumbed to⁴ peoples who preferred iron to gold, action to rest, health and strength to luxury, the Teutons took possession of the land. Tribe after tribe forced its way into the rich and desirable country; the Visigoths held southern Gaul from the Loire to the Pyrenees, whilst the Franks, a confederation of several Teutonic clans⁵, pushed through Belgium into northern Gaul⁶ and ultimately⁷ gave their name to the entire land.

The Romans had given their *lingua rustica* to the Celtic inhabitants of Gaul, and there, as elsewhere, it became the language of the conquering Teutons. The French language was thus established with Latin for its base, and it is yet grammatically a Latin language and nothing else; but its inflexions were destroyed, its vocabulary was revolutionized⁸, and its entire phonetic character was altered by the Teutonic influences to which I have referred.

These changes differed in degree in different parts of the land. In the north of France alone four distinct dialects were spoken up⁹ to the fourteenth century; and it was not until then¹⁰ that the dialect

of the district known as the *Ile de France* became the predominant language of France generally¹¹.

ROBERT SPENCE WATSON.

Notes.—1. When we turn to France; *si nous considérons la France*.—2. Had; *eut*.—3. The speech; *l'idiome*.—4. Succumbed to; *fut vaincue par*.—5. Clans; *peuplades*.—6. Into northern Gaul; *dans la Gaule septentrionale*.—7. Ultimately; *dans la suite*.—8. Revolutionized; *bouleversé*.—9. Up to the; *jusqu'au*.—10. It was not until then; *ce ne fut qu'alors*.—11. Of France generally; *de la France entière*.

LUXURY.

Luxury is a word of uncertain signification, and may be taken in a good as well as in a bad sense¹. In general, it means great refinement in the gratification of the senses; and any degree of it² may be innocent or blamable, according to the age, or country, or condition of the person.

The bounds between the virtue and the vice cannot here be exactly fixed, more than³ in other moral subjects.

To imagine that the gratifying⁴ of any sense, or the indulging⁴ in any delicacy of meat, drink, or apparel, is of itself⁵ a vice, can never enter into a head that is not disordered by the frenzies of enthusiasm⁶. I have, indeed, heard of a monk abroad, who, because the windows of his cell opened⁷ upon a noble prospect, made a *covenant with his eyes* never to turn that way, or⁸ receive so⁹ sensual a gratification. . . .

To be entirely occupied with¹⁰ the luxury of the table, for instance, without any relish for the pleas-

ures of ambition, study, or conversation, is a mark of stupidity, and is incompatible with any vigour of temper or genius. To confine one's expense entirely to such⁹ a gratification, without regard to friends or family, is an indication of a heart destitute of humanity or benevolence. But if a man reserve time sufficient¹¹ for all laudable pursuits, and money sufficient for all generous purposes, he is free from every shadow of blame or reproach¹².

D. HUME.

Notes.—1. In a good . . . sense; *en bonne ou en mauvaise part*.—3. And any degree of it; *et à quelque degré qu'on le pousse il*.—3. More than; *pas plus que*.—4. The gratifying; the indulging. [The present participle used in English as subject or object of a verb, is translated in French by the infinitive.]—5. Is of itself; *est en soi*.—6. By the frenzies of enthusiasm; *par une exaltation malade*.—7. Opened; *s'ouvrant*.—8. 'Or receive,' turn: 'and never to receive'.—9. ['A' in English follows the words so, such; in French it must precede them.]—10. With the; *du*.—11. 'Time sufficient, money sufficient'; turn: 'enough time, enough money'. [Enough; *assez*, followed by the preposition *de*.]—12. He is free . . . or reproach; *il est à l'abri de tout blâme et de tout reproche*.

MONTAIGNE.

The "Essays of Montaigne," the first edition of which¹ appeared at Bordeaux in 1580, make, in several respects, an epoch in literature, less on account of their real² importance, or the novel³ truths they contain, than of their influence upon the taste and the opinions of Europe. They are . . . the first book³ that taught the unlearned reader to observe and re-

flect for himself on questions of moral philosophy. In an age when⁴ every topic of this nature was treated systematically and in⁵ a didactic form, he broke out without connexion of chapters⁶, with all the digressions that levity and garrulous egotism could suggest, with a very delightful, but, at that time, most unusual rapidity of transition from seriousness to gaiety.

It would be to anticipate much of what⁷ will demand attention in the ensuing century were we to mention⁸ here the conspicuous writers who, more or less directly, and with more or less of close imitation⁹, may be classed in the school of Montaigne; it embraces, in fact, a large proportion¹⁰ of French and English literature¹¹, and especially of that which has borrowed his title of "Essays." No prose writer¹² of the sixteenth century has been so generally read, nor probably given so much delight. Whatever may be our estimate of Montaigne as a¹³ philosopher, a¹³ name which he was far from arrogating, there will be but one opinion of the felicity¹⁴ and brightness of his genius.

HALLAM. *Literature of Europe.*

Notes.—1. The first edition of which ; *dont la première édition.*—2. Put the adjective after the noun.—3. They are the first book ; *c'est le premier livre.*—4. In an age when ; *à une époque où.*—5. In ; *sous.*—6. He broke out . . . of chapters ; *Montaigne lança un livre dont les chapitres n'ont entre eux aucun lien.*—7. Of what ; *sur un sujet qui.*—8. Were we to mention ; *que de mentionner.*—9. And with more or less close imitation ; *et par suite d'une imitation plus ou moins heureuse.*—10. A large proportion ; *une portion considérable.*—11.

French and English literature; *des littératures française et anglaise*; or: *de la littérature française et de la littérature anglaise*. [In French, when two adjectives express separate designations, the article and often the noun must be repeated. This rule is not always observed with nouns in the plural when there is no doubt about the dissimilarity of the things which are mentioned.]—12. A prose writer; *un prosateur*.—13. 'A', to be left out.—14. 'Felicity'; here: *le charme*.

SOLILOQUY OF A YOUNG LADY.

"Well!" exclaimed a young lady just returned from school¹, "my education is at last finished. Indeed, it would be strange if, after five years' hard application, anything were left incomplete². Happily, it is all over now, and I have nothing to do but to exercise my various accomplishments.

"Let me see³. As to French, I am mistress of that⁴, and speak it, if possible, with more fluency⁵ than English. Italian I can read with ease, and pronounce very well—as well, at least, as any of my friends, and even better, and that is all one need wish for⁶ in Italian.

"Music I have learned till I am perfectly sick⁷ of it. But, now that we have a grand piano, it will be delightful to play when we have company. I must still continue to practice a little—the only thing, I think, that I need now to improve myself in. And then, there are my Italian songs, which everybody allows⁸ that I sing⁹ with taste; and, as it is what so few people can pretend to¹⁰, I am particularly glad that I can¹¹.

"My drawings are universally admired, especially the shells and flowers, which are beautiful certainly. Besides this, I have a decided taste in all kinds of fancy ornaments.

"And then¹² my dancing and waltzing—in which our master owned he could take me no farther. Just the figure for it¹³, certainly. It would be unpardonable if I did not excel.

"As to common things—geography, and history, and poetry, and philosophy—thank my stars¹⁴, I have got through them all, so that I may consider myself not only perfectly accomplished, but also thoroughly well informed.

"Well, to be sure, how much I have fagged through! The only wonder is, that one head can¹⁵ contain it all."

JANE TAYLOR.

Notes.—1. Just returned from school; *qui venait de quitter l'école*.—2. Anything were left incomplete; (*s'il*) *me restait quelque chose à apprendre*.—3. Let me see; *voyons*.—4. I am mistress of that; *je le possède bien*.—5. 'With more fluency'; put 'more fluently'.—6. And that is . . . for; *et c'est là tout ce qu'on doit désirer*.—7. Till I am . . . of it; *au point d'en être complètement dégoûtée*.—8. Which everybody allows that; *tout le monde reconnaît que*.—9. I sing; *je les chante*.—10. And as it is . . . can pretend to; *et comme fort peu de personnes peuvent avoir cette prétention*.—11. That I can; *de pouvoir le faire*.—12. And then; *arrivons maintenant à*.—13. Just the figure for it; *j'ai précisément la tournure qu'il faut pour cela*.—14. Thank my stars; *grâce à ma bonne étoile*.—15. 'Can' to be translated by a subjunctive. [The subjunctive is used after verbs expressing surprise.]

MODERN LITERATURE.

The modern literature is not a mere copy of the ancient: it has a stamp¹ and flavour of its own²; in the³ multiform and everchanging phases of our social state, it has assumed a corresponding diversity and flexibility; and while the ancient literatures are now fixed and limited, the modern are ever progressive, becoming more abundant and more various with lapsing years⁴.

The former are as a lake, beautiful, but motionless and unchanging; the latter are as a river, which, swelled as⁵ it advances by tributaries on either hand⁶, rolls on in ever more majestic volume. The spirit of the old has permeated our modern literatures, and can never perish, even were we to cease from its study⁷. But neglect of the new cuts us off from the ever-flowing stream of contemporaneous thought and life, fed, too, as it is⁸ from distant fountains in the ancient hills. . . .

We are of opinion, then, that, as regards whether their utility in the intercourse of life—the wealth of the literature which they contain or their etymological relationship to the mother-tongue—the modern languages, and especially⁹ French and⁹ German, ought, in all school studies, to precede the ancient languages of⁹ Greece and¹⁰ Rome.

Their superior utility cannot be denied; the value of their literary and scientific contents, already greater, is in rapid and continual increase and our language being of two-fold origin—Latin and Teutonic—French serves admirably to illustrate the

former part, and German the latter, while their unlikeness to each other¹¹ prevents confusion in the learner's mind.

Westminster Review.

Notes.—1. A stamp; *un cachet*.—2. Of its own; *à elle*.—3. Put here the noun 'phases'.—4. With lapsing years; *avec chaque année qui s'écoule*.—5. As; *à mesure que*.—6. Hand; *rive*.—7. Even were . . . study; *quand même nous cesserions de l'étudier*.—8. Fed, too, as it is; *accru* (refers to the *stream of*...)—9. Put the definite article. [The definite article must be put, in French, before the names of countries, except when they are preceded by *IN*, *en*, or *FROM*, *de*, and when they are used adjectively.]—10. Put 'of'.—11. Their unlikeness to each other; *la différence qui existe entre ces deux langues*.

RECOLLECTIONS OF MY BOYHOOD.

My father began business as a¹ wine-merchant, with no² capital, and³ a considerable amount of debts bequeathed him⁴ by my grandfather. He accepted the bequest, and paid them all before he began to lay by anything for himself.

For this his best friends called him⁵ a fool; and I, without expressing any opinion as to his wisdom, which I knew in such matters to be at least equal to mine, have written on the granite slab over his grave⁶ that he was an "entirely honest merchant."

Years went on⁷, and I came to be⁸ four or five years old. He could command⁹ a post-chaise and pair for two months in the summer, by help of which, with my mother and me, he went the round¹⁰ of his country customers. I saw all the high roads and most of the cross ones, of England and Wales, and a great part of lowland Scotland as far as Perth.

It happened—which was¹¹ the real cause of the bias of my after-life¹²—that my father had a rare love of pictures. Accordingly, wherever there was a gallery to be seen¹³, we stopped at the nearest town for the night, and in reverentest manner¹⁴ I thus saw nearly all the noblemen's houses in England; not, indeed, myself at that age caring for¹⁵ pictures, but much for castles and ruins; feeling¹⁶ more and more, as I grew older¹⁷, the healthy delight of uncovetous admiration¹⁸, and perceiving that it was probably much happier to live in a small house and have Warwick Castle to be astonished at¹⁹, than to live in Warwick Castle and have nothing to be astonished at²⁰.

JOHN RUSKIN.

Notes.—1. 'A', not to be translated.—2. With no; *sans*.—3. Put 'avec' before 'a'.—4. Bequeathed him by my grandfather; *que lui avait léguées mon grand-père*.—5. Called him a; *le traitèrent de*.—6. On the granite . . . grave; *sur sa pierre tumulaire*; or: *sur le granit de sa tombe*.—7. Years went on; *quelques années s'écoulèrent*.—8. And I came to be old; *et j'arrivai à l'âge de*.—9. He could command . . . and pair; *il put avoir une chaise de poste à deux chevaux*.—10. He went the round of; *il fit une tournée chez*.—11. Which was; *et ce fut*.—12. Of the bias of my after-life; *de la voie que j'ai suivie plus tard*.—13. To be seen; *à voir*.—14. And in the reverentest manner; *et avec une respectueuse admiration*.—15. Not, indeed, . . . but much for; *à cet âge je m'intéressais peu aux tableaux, mais beaucoup aux*.—16. Feeling more and more, as; *j'ai senti de plus en plus, en* (followed by the present participle).—17. To grow old; *vieillir*.—18. The healthy . . . admiration; *le plaisir pur que l'on éprouve à admirer sans convoitise*.—19. And have . . . astonished at; *et d'avoir à s'émerveiller devant le château de Warwick*.—20. And have nothing to be astonished at; *et de n'avoir à s'émerveiller de rien*.

THE UTILITY OF HISTORY.

The utility of history consists principally in the examples it gives us of the virtues and vices of those who have gone¹ before us; upon which we ought to make the proper observations.

History animates and excites us to the love and the practice of virtue, by showing us² the regard and veneration that was always paid to great and virtuous men³, in the times⁴ in which they lived, and the praise and glory with which their names are perpetuated and transmitted down to⁵ our times.

The Roman History furnishes more examples of virtue and magnanimity, or greatness of mind, than any other. It was a common thing⁶ to see their consuls and dictators (who, you know, were their chief magistrates) taken from the plough⁷, to lead their armies against their⁸ enemies, and after victory, returning to their plough again and passing the rest of their lives in modest retirement: a retirement more glorious, if possible⁹, than the victories which preceded it.

Many of their greatest men died so poor that they were buried at the expense of the public¹⁰.

Curius, who had no money of his own¹¹, refused a great sum that the Samnites offered him, saying that he saw no glory¹² in¹³ having money himself, but in¹³ commanding those that had¹⁴. Fabricius, who had often commanded the Roman armies, and as often triumphed over their enemies, was found by his fire-side, eating those¹⁵ roots and herbs which he had planted and cultivated himself in his own field.

CHESTERFIELD.

Notes.—1. Who have gone; *qui sont morts*.—2. By showing us; *en nous montrant*.—3. Put the two adjectives after the noun.—4. In the times in which; *à l'époque où*.—5. Down to; *jusqu'à*.—6. Add here: *chez les Romains*.—7. Taken from the plough; *arrachés à la charrue*.—8. 'Their'; translate by *les*.—9. 'If possible'; turn: 'if that were possible'.—10. Of the public; *du trésor public*.—11. Who had no money of its own; *qui ne possédait rien*.—12. That he saw no glory; *que suivant lui il était glorieux non*.—13. In: *de* (followed by the infinitive).—14.—Those that had; *ceux qui en avaient*.—5. 'Those'; translate by *les*.

BIOGRAPHY OF A GREAT MAN.

On the day after¹ the burial of a celebrated man, his friends and enemies apply themselves to his biography; his school-fellows relate in the newspapers his boyish pranks²; another man recalls exactly, and word for word, the conversations he had with him more than a score of years ago. The lawyer who manages the affairs of the deceased draws up a list of the different offices he has filled, his titles, dates and figures, and reveals to the matter-of-fact readers⁴ how the money left has been invested, and how the fortune has been made; the grand-nephews and second cousins⁵ publish an account of his acts of humanity, and the catalogue of his domestic virtues.

If there is no literary genius in the family, they select an Oxford man⁶, conscientious, learned, who treats the deceased like a Greek author, collects endless documents⁷, overloads them with endless comments, crowns the whole with endless discussions, and comes ten years later, some fine Christmas

morning, with his white tie and placid⁸ smile, to present to the assembled family three quartos of eight hundred pages each, the easy style of which would send a German from Berlin to sleep⁹.

He is embraced¹⁰ by them with tears in their eyes; they make him sit down; he is the chief ornament at their feasts; and his work is sent¹⁰ to the *Edinburgh Review*.

TAINE. *History of English Literature*.

Notes.—1. On the day after; *le lendemain de*.—2. His boyish pranks; *ses espiègleries d'enfance*.—3. The lawyer . . . of the deceased; *l'homme d'affaires de la succession*.—4. A matter-of-fact reader; *un lecteur positif*.—5. A grand-nephew; a second cousin; *un arrière-neveu*; *un petit-cousin*.—6. An Oxford man; *un gradué d'Oxford*.—7. Endless documents; *une infinité de documents*.—8. Placid; *serein*. To be put after the noun.—9. Would send to sleep; *endormirait*.—10. 'He is embraced'; 'is work is sent'; to be put in the active form.

CIVILIZATION AND NOISE.

"There is only one thing," says a social philosopher whose name we do not at the moment recall¹, "more dreadful than the intolerable noise of the country in summer; and that is its intolerable quiet." The humorous exaggeration of the remark derives its point² from the spirit of contrariety in human nature, which at once so fascinates and puzzles those who study it. People³ leave the city in the summer to escape from⁴ the heavy burden of social life, and at once proceed to make social life even more exacting and burdensome at the resorts⁵ to which they

have fled for deliverance.⁶ Men who will tell you that they must go to the country to get some fresh air will spend a good portion of their precious two weeks' vacation in the subterranean billiard-room of some rural hotel. And tired city folks, who say their nerves are shattered by the noisy hubbub of the town, will incontinently pack up their trunks and leave any country resort that is⁷ really quiet. In all this there is nothing new to the student of human nature. Happiness has been variously defined; but perhaps it is best described by saying that it consists in striving for things that make us discontented the moment⁸ we get them. Even the philosopher's stone⁹ would be worthless if we should ever chance to find it.

From the New York Tribune.

Notes.—1. Turn: of whom we do not recall the name at this moment.—2. The humorous . . . derives its point; *ce qu'il y a de piquant dans l'exagération de cette boutade provient (de)*.—3. People; *on* (followed by the singular).—4. To escape from; *échapper à*.—5. A resort; *une place*.—6. For deliverance; *pour s'y soustraire*.—7. 'That is', not to be translated.—8. The moment we; *au moment où nous*.—9. The philosopher's stone; *la pierre philosophale*.

THE PLEASURES OF TRAVEL.

It is sometimes said¹ that every one should travel on foot, "like Thales, Plato, and Pythagoras"; we are told² that in these days of railroads people rush through countries and see nothing. It may be so³, but that is not the fault of the railways. They

confer upon us the inestimable advantage of being able, so⁴ rapidly and with so⁴ little fatigue, to visit countries which were much less accessible to our ancestors.

What a blessing it is that not our own islands only—our smiling fields⁵ and rich woods, the mountains that are full of peace⁶ and the rivers of joy⁷, the lakes and heaths and hills, castles and cathedrals, and many a spot immortalized in the history of our country:—not these only, but the sun and scenery of the South⁸, the Alps, the⁹ palaces of Nature, the blue Mediterranean¹⁰, and the cities of Europe, with all their memories and treasures, are now brought within¹¹ a few hours of us.

Surely no one who has the opportunity should omit to travel. The world belongs to him who has seen it.

SIR JOHN LUBBOCK.

Notes.—1. It is sometimes said ; *on dit quelquefois*.—2. We are told ; *nous entendons dire*.—3. It may be so ; *cela peut être*.—4. 'So', here : *très*.—5. Our smiling fields ; *nos riantes campagnes*.—6. The mountains . . . of peace ; *nos paisibles montagnes*.—7. And the rivers of joy : *nos rivières si gaies*.—8. The sun and scenery of the South ; *les paysages ensoleillés du midi*.—9. 'The', not to be translated.—10. The blue Mediterranean ; *les flots bleus de la Méditerranée*.—11. Are now brought within ; *ne soient plus aujourd'hui qu'à*.

RURAL LIFE IN ENGLAND.

The stranger who would form¹ a correct opinion of the English character, must not confine his observations to the metropolis². He must go forth into the country³; he must sojourn in villages and ham-

lets; he must visit castles, villas, farm-houses, cottages; he must wander through parks and gardens; along hedges and green lanes; he must loiter about country churches; attend wakes and fairs⁴, and other rural festivals⁵; and cope with⁶ the people in all their conditions, and all their habits and humors. . . .

It is in the country that the Englishman gives scope⁷ to his natural feelings. He breaks loose⁸ gladly from the cold formalities and negative civilities⁹ of town; throws off his habits of shy reserve, and becomes joyous and free-hearted¹⁰. He manages to collect around him all the conveniences and elegancies of polite life, and to banish its restraint. His country-seat abounds with every requisite, either for studious retirement, tasteful gratification¹¹, or rural exercise. Books, paintings, music, horses, dogs, and sporting implements of all kinds, are at hand¹². He puts no constraint either upon his guests or himself, but in¹³ the true spirit of hospitality provides the means of enjoyment¹⁴, and leaves every one to partake¹⁵ according to his inclination.

WASHINGTON IRVING. *Sketch Book.*

Notes.—1. Who would form; *qui veut avoir*.—2. The metropolis; *la capitale*.—3. The country; *la campagne*.—4. Attend wakes and fairs; *suivre les fêtes et les foires*.—5. Festivals; *amusements*.—6. To cope with; *se mettre au niveau (de)*.—7. Gives scope; *donne carrière*.—8. He breaks loose; *il s'affranchit*.—9. The negative civilities; *les cérémonies insipides*.—10. And becomes joyous and free-hearted; *et se livre à une gaieté franche et sincère*.—11. Tasteful gratification; *les plaisirs délicats*.—12. Are at hand; *sont sous sa main*.—13. In; *selon*.—14. Provides the means of enjoyment; *pourvoit aux plaisirs de ses invités*.—15. To partake; *y prendre part*

FRANCE UNDER NAPOLEON (I).

The sudden resurrection of France, when Napoleon assumed the helm¹, is one of the most extraordinary passages of European history, and singularly descriptive of² the irresistible reaction in favour of a firm government, which inevitably arises from³ a long course of revolutionary convulsions. Let not future ages be deluded⁴ by the idea that a period of democratic anarchy is one⁵ of national strength; it is, on the contrary, in the end, the certain forerunner of public calamity. The glories⁶ of the Revolutionary wars were achieved⁷ under the despotic rule of the Convention, wielding⁸ ten times the power which had ever been enjoyed by Louis XIV.; the effects of democratic anarchy appeared⁹ from its dissolution in the disasters of the Directory. After the fall of the Committee of Public Salvation¹⁰, the triumphs of France centered¹¹ in Napoleon alone; wherever he did not command in person, the greatest reverses were experienced¹². . . . When he seized the helm in November, 1799, he found the armies defeated and ruined; the frontier invaded, both on the sides¹³ of Italy and Germany; the arsenals empty, the soldiers in despair deserting their colours, the royalists revolting against the government, general anarchy in¹⁴ the interior, the treasury empty, the energies¹⁵ of the Republic apparently exhausted.

Notes.—1. Assumed the helm; *s'empara de l'autorité*.—2. And singularly descriptive of; *et montre d'une manière saisissante*.—3. Which inevitably arises from; *qui est la conséquence inévitable de*.—4. Let not . . . be deluded by the idea; *que . . .*

n'aient pas l'illusion de croire.—5. Is one; *est une période.*—6. The glories of the Revolutionary wars; *les glorieuses victoires de la Révolution.*—7. Achieved; *remportées*—8. Wielding . . . enjoyed by; *qui eut dix fois autant de pouvoir qu'en posséda jamais*. 9. The effects of . . . of the Directory; *aussitôt après la dissolution de la Convention, l'anarchie sociale aboutit aux désastres du Directoire.*—10. The Committee of Public Salvation; *le comité de Salut Public.*—11. Centered; *furent concentrés.*—12. Experienced; *essuyés.*—13. Both on the sides of; *en même temps vers . . . et vers.*—14. In; *d.*—15. The energies; *les forces.*

FRANCE UNDER NAPOLEON (II).

Instantly, as if by¹ enchantment, everything was changed; order reappeared out of² chaos, talent emerged out of obscurity; vigour arose out of weakness³. The arsenals were filled, the veterans crowded to⁴ their eagles, the conscripts joyfully repaired to the frontier, Vendée was pacified, the exchequer began to overflow. In little more than⁵ six months after Napoleon's accession⁶, the Austrians were forced to seek refuge under the cannon of Ulm, Italy was regained⁷, unanimity and enthusiasm prevailed⁸ among the people, and the revived energy of the nation was finally launched into the career of conquest⁹.

Changes so extraordinary cannot be explained by the influence of any one man¹⁰. Great as the abilities of Napoleon undoubtedly were¹¹, they could not be equal to¹² the Herculean task of reanimating a whole nation. It was the transition from anarchy to order, from the tyranny of demagogues to the ascendant of

talent, from the weakness of popular to the vigour of military government, which was the real cause of the¹³ change. . . . The universal conviction that the reign of the multitude was at an end¹⁴, produced the astonishing burst of talent which led to the glories¹⁵ of Marengo and Hohenlinden.

SIR ARCHIBALD ALISON.

Notes.—1. As if by; *comme par*.—2. Reappeared out of, *sortit du sein du*.—3. Vigour . . . weakness; *l'énergie remplaça la faiblesse*.—4. Crowded to; *accoururent en foule sous*.—5. In little more than; *un peu plus de*.—6. After N. accession; *après l'avènement de N. au pouvoir*.—7. To regain; *reconquérir*.—8. To prevail; *régner*.—9. 'Conquest'; to be translated by the plural.—10. Of any one man; *d'un seul homme, quel qu'il soit*.—11. Put: great as were (*si grandes que fussent*) undoubtedly the abilities of N.—12. To be equal to; *être à la hauteur de*.—13. The; *ce*.—14. Was at an end; *était fini*.—15. Which led to the glories; *qui amena les glorieuses victoires*.

POETRY.

Poetry is, as was said more than two thousand years ago, imitation. It is an art analogous in many respects¹ to the art of painting, sculpture, and acting². The imitations of the painter, the sculptor, and the actor, are indeed, within certain limits, more perfect than those of the poet. The machinery³ which the poet employs consists merely of words; and words cannot, even when employed by such an artist as Homer or Dante, present to the mind images of visible objects quite so lively and exact as those which we carry away from looking⁴ on the works of the brush and the chisel. But, on the other hand⁵,

the range of poetry is infinitely wider than that of any other imitative art, or than that of all the other imitative arts together. The sculptor can imitate only form; the painter only form and colour; the actor, until the poet supplies him with words, only form, colour, and motion. Poetry holds the outer world⁶ in common with the other arts. The heart of man is the province⁷ of poetry, and of poetry alone. The painter, the sculptor, and the actor can exhibit no more of human passion and character than that small portion which overflows into the gesture and the face, always an⁸ imperfect, often a⁸ deceitful sign of that which is within. The deeper and more complex parts of human nature can be exhibited by means of words alone. Thus the objects of the imitation of poetry are the whole external and the whole internal universe, the face of nature, the vicissitudes of fortune, man as he is in himself, man as he appears in society, all things which really exist, all things of which we can form an image in our minds by combining together parts of things which really exist. The domain of this imperial art⁷ is commensurate with the imaginative faculty.

MACAULAY.

Notes.—1. In many respects; *sous plusieurs rapports*.—2. Acting; *le jeu de la scène*.—3. The machinery; *les instruments*.—4. From looking on; *d'un regard jeté sur*.—5. On the other hand; *d'un autre côté*.—6. Poetry holds . . . other arts; *le monde extérieur appartient en commun à la poésie et aux autres arts*.—7. Is the province of; *est du domaine de*.—8. 'An', 'a', not to be translated. Translate in this order: 'Sign always imperfect, often deceitful'.—9. This imperial art; *cet art supérieur*.

OLD DAYS IN NEW YORK:

In those good old days of simplicity and sunshine, a passion for cleauliness was the leading principle in domestic economy, and the universal test² of an able housewife.

The front door was never opened, except for marriages, funerals, New-Year's Day³, the festival of St. Nicholas, or some such great occasion. It was ornamented with a gorgeous brass knocker⁴, which was curiously wrought—sometimes in the device of⁵ a dog, and sometimes in that of a lion's head—and daily burnished with such religious zeal, that it was often worn out by the very precautions⁶ taken for its preservation.

The whole house was constantly in a state of inundation, under the discipline⁷ of mops and brooms and scrubbing-brushes. . . .

The grand parlor was the *sanctum sanctorum*, where the passion for cleaning was indulged without control⁸. No one was permitted⁹ to enter this sacred apartment, except the mistress and her confidential maid, who visited it once a week for the purpose of¹⁰ giving it a thorough cleaning. On these occasions they always took the precaution of leaving their shoes at the door, and entering devoutly in their stocking-feet¹¹.

After¹² scrubbing the floor, sprinkling it with fine white sand, . . . after washing the windows, rubbing and polishing the furniture, and putting a new branch of evergreens in the fire-place¹³, the windows were again closed to keep out the flies, and the room was

kept carefully locked, until the revolution of time brought round the weekly cleaning-day¹⁴.

W. IRVING.

Notes.—1. 'Sunshine'; here: *bonheur*.—2. And the universal test of; *et c'était par là que l'on jugeait*.—3. New-Year's Day; *le jour de l'an*.—4. With a gorgeous brass knocker; *d'un superbe marteau de cuivre*.—5. In the device of a; *en forme de*.—6. By the very precautions taken; *par les soins mêmes que l'on prenait*.—7. Under the discipline of; *toujours livrée aux*.—8. Where the . . . without control; *où la passion pour la propreté ne connaissait pas de limite*.—9. No one was permitted; *il n'était permis à personne*.—10. For the purpose of; *pour* [followed by the infinitive].—11. In their stocking-feet; *n'ayant aux pieds que leurs bas*.—12. After; *après avoir* [followed by the past participle].—13. A new branch of evergreens in the fire-place; *un nouveau rameau vert dans lâtre*.—14. The weekly cleaning day; *le jour du nettoyage hebdomadaire*.

TENNYSON (I).

When Tennyson published his first poems, the critics found fault with them¹. He held his peace²; for ten years no one saw his name in a review, nor even in a publisher's catalogue. But when he appeared again before the public, his books had made their way alone and under the surface³, and he passed at once for the greatest poet of his country and his time.

Men were surprised⁴, and with a pleasing surprise. The potent generation of poets who had just died out⁵, had passed like a whirlwind⁶. Like their fore-runners of the sixteenth century, they had carried

away and hurried⁷ everything to its extreme⁸. Some had culled gigantic legends, piled up dreams, ransacked⁹ the East, Greece, Arabia, the middle ages, and overloaded the human imagination with¹⁰ hues and fancies from every clime. Others had buried themselves¹¹ in metaphysics and moral philosophy¹², had mused indefatigably on the condition of man, and spent their lives¹³ on¹⁴ the sublime and the monotonous.

Notes.—1. Found fault with them; *en dirent du mal*.—2. To hold his peace; *se taire*.—3. Under the surface; *sous terre*.—4. Men were surprised; *on fut surpris*.—5. To die out; *s'éteindre*.—6. A whirlwind; *un orage*.—7. To hurry; *précipiter*.—8. To its extreme; *jusqu'aux extrêmes*.—9. To ransack; *fouiller*.—10. With, *des*.—11. To bury one's self; *se plonger (dans)*.—12. The moral philosophy; *la morale*.—13. Their lives; *leur vie*.—14. On; *dans*.

TENNYSON (II).

Others, making a medley of crime and heroism, had conducted², through darkness and flashes of lightning, a train³ of contorted and terrible figures, desperate with⁴ remorse, relieved by their grandeur.

Men wanted to rest after⁵ so many efforts and so much excess. On the going out of⁶ the imaginative, sentimental and Satanic school, Tennyson appeared exquisite. All the forms and ideas which had pleased them were found in him, but purified, modulated, set⁷ in a splendid style. He completed⁸ an age; he enjoyed that which had agitated others; his poetry

was like the lovely evenings in summer; the outlines of the landscape are then⁹ the same as in the day-time; but the splendor of the dazzling celestial¹⁰ arch is dulled; the re-invigorated flowers lift themselves up¹¹, and the calm sun on the horizon harmoniously¹² casts a network of crimson rays over the woods and meadows which it just before¹³ burned by its brightness.

TAINÉ. *History of English Literature.*

Notes.—1. Making a medley of; *entremêlant le*.—2. Had conducted through; *avaient promené parmi*.—3. A train of figures; *un cortège de figures* contorted and terrible.—4. With; *par*.—5. Men wanted to rest after; *on voulait se reposer de*.—6. On the going out of; *au sortir de*.—7. Set; *eneadrées*.—8. To complete; *achever*.—9. Are then; *y sont*.—10. But the splendor . . . is dulled; *mais l'éclat de la coupole éblouissante s'est émoussé*.—11. To lift one's self up; *se relever*.—12. Harmoniously . . . rays over; *enveloppe harmonieusement dans un réseau de rayons roses*.—13. Just before; *tout à l'heure*; to be put after 'which'.

EDUCATION.

If people could get the idea¹ that what is called education is a good thing in itself, without reference to its practical uses, what a long step ahead² the world would take. . . .

We shall get on a solid basis when we recognize the truth that a thorough education, a full development of all the faculties, is worth all it costs³ to the individual and to his or her associates, if it may never⁴ be put to any professional use. One of the

most encouraging things in our recent life is that so many college graduates go into business. If their cultivation in the classics, in the whole range of liberal studies, is needed anywhere, it is in the business world, in social life. The effect of this infusion of culture into ordinary affairs is visible in many towns and cities in the West⁵, where the whole social tone is elevated by it⁶. One reason why⁷ the West is so progressive in the liberal arts, in the formation of libraries and galleries, and in schemes for diffusing cultivation, is that so many college-bred young men⁸ have gone there and gone into business. A man may not be a better lumberman because he can read Latin, and knows the difference between Hawthorne and Rider Haggard, but he will be a more interesting man. And to have an interesting society—that is, to lead interesting lives—is altogether⁹ the most important thing in this earthly sojourn.

Harper's Magazine.

Notes.—1. If people . . . the idea ; *si l'on pouvait se mettre dans l'idée*.—2. What a long step ahead ; *quel grand pas en avant*.—3. Is worth all it costs . . . associates ; *valent tout leur prix pour l'homme instruit et pour ceux qui l'entourent*.—4. If it may never be ; *même si ses talents ne sont jamais*.—5. In many towns and cities in the West ; *dans plusieurs villes de l'Ouest*.—6. Where the . . . by it ; *où elle élève le niveau de la société*.—7. One reason why ; *une des raisons pour lesquelles*.—8. College-bred young men ; *jennes gens élevés dans les collèges*.—9. Altogether ; *en somme*.

**RELIGION NEVER TO BE TREATED WITH
LEVITY.**

Impress your minds with reverence for all that is sacred. Let no wantonness¹ of youthful spirits², no compliance with the intemperate mirth³ of others, ever betray you into⁴ profane sallies. Besides the guilt which is thereby incurred, nothing gives a more odious appearance of petulance and presumption to youth, than the affectation of treating religion with levity⁵. Instead of being an evidence of superior understanding, it discovers a pert and shallow mind; which, vain of the first smatterings of knowledge, presumes to make light of⁶ what the rest of mankind revere. At the same time you are not to imagine that, when exhorted to be religious, you are called upon to become more formal and solemn in your manners than others of the same years, or to erect yourselves into supercilious reprovers of those around you.

The spirit of true religion breathes gentleness and affability. It gives a native unaffected ease to the behaviour. It is social, kind, and cheerful; far removed from that gloomy and illiberal superstition which clouds the brow, sharpens⁷ the temper, dejects the spirit, and teaches men to fit themselves for another world by neglecting the concerns of this. Let your religion, on the contrary, connect preparation for heaven with an honourable discharge⁸ of the duties of active life. Of such religion discover⁹, on every proper occasion, that you are not ashamed; but avoid making any unnecessary ostentation of it before the world.

BLAIR.

Notes.—1. Wantonness; *exubérance*.—2. Spirits; *entraîn*.—3. Immoderate mirth; *gaieté immodérée*.—4. Betray you into; *vous entraîner à*.—5. To treat religion with levity; *plaisanter sur la religion*.—6. To make light of; *de traiter légèrement*.—7. To sharpen; *aigrir* (in this case).—8. With an honourable discharge of; *en accomplissant honorablement*.—9. Discover; *montrez*. To turn: 'Discover, on every proper occasion, that you are not ashamed of such religion'.

BRUTUS ON THE DEATH OF CÆSAR.

Romans, countrymen, and lovers!¹ hear me for² my cause; and be silent that you may hear. Believe me for³ mine honour, and have respect for my honour, that you may believe⁴. Censure me in your wisdom, and awake your senses, that you may⁵ better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus's love⁶ to Cæsar was no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is⁷ my answer: Not that⁸ I loved Cæsar less, but that⁹ I loved Rome more. Had you rather Cæsar were living¹⁰, and die all slaves, than that Cæsar were dead, to live all freemen?

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but as he was ambitious, I slew him¹¹. There are tears for his love¹², joy for his fortune, honour for his valour, and death for his ambition. Who's here so base, that would be¹³ a bondman? If any, speak¹⁴; for him have I offended. Who's here so rude¹⁵, that would not be a Roman? If any, speak;

for him have I offended. Who's here so vile, that will not love his country? If any, speak; for him have I offended. I pause for¹⁶ a reply. None? Then none have I offended¹⁷; I have done no more to Cæsar than you should do to Brutus. The question¹⁸ of his death is enrolled in the Capitol; his glory not extenuated¹⁹ wherein he was worthy; nor his offences enforced²⁰ for which he suffered death.

Here comes²¹ his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying²², a place in the Commonwealth; as which of you shall not²³? With this I depart, that as I slew²⁴ my best lover for the good of Rome, I have²⁵ the same dagger for myself when it shall please my country to need²⁶ my death.

SHAKESPEARE. *Julius Cæsar.*

Notes.—1. Lovers; *amis* (in this case).—2. For; *dans*.—3. Believe me for; *ayez foi en*.—4. That you may believe: *pour croire à mes paroles*.—5. That you may better; *afin d'être mieux en état de*.—6. Love to; *affection pour*.—7. This is; *voici*.—8. Not that; *ce n'est pas que* (with a subjunctive).—9. Leave out 'that' and use the imperfect of the indicative.—10. Had you . . . living; *aimeriez-vous mieux voir C. vivant*.—11. Turn: 'I have slain him';—12. Love; *amitié*.—13. Who is . . . would be; *quel est ici l'homme assez lâche pour consentir à être*.—14. If any, speak; *s'il en est un, qu'il parle*.—15. Rude; *stupide*.—16. I pause for; *j'attends*.—17. Put 'none' after 'offended'.—18. The question; *les motifs*.—19. To extenuate; *amoindrir*.—20. To enforce; *aggraver*.—21. Here comes: *voici*.—22. Of his dying; *de sa mort*.—23. As which of you shall not? *et qui de vous n'en profitera pas?*—24. With this . . . I slew; *voici ma conclusion: J'ai tué*.—25. I have; *je garde*.—26. To need; *demander*.



EXAMINATION PAPERS.



EXAMINATION PAPERS.

COLUMBIA COLLEGE.

School of Arts.

JUNE, 1892.

With me, thee, him, her, us, you, them (masc. and fem.). Here is the book, shall I give it to her? No, do not give it to her, give it to me. I have a pretty rose; I will show it to her, but I will give it to you. Do not repeat that to him. If she had asked it of me, I would have given it to her with pleasure. Iron is a useful metal.

School of Mines.

OCTOBER, 1892.

Without me you can do nothing; without you I can do everything. He who has no courage does not deserve to conquer. The book that I bought last week is the best book that I ever read; I shall lend it to you, and you will return it to my brother. Gold and silver are precious metals.

JUNE, 1893.

This city is much more beautiful than the one which you visited last year; you must remain in it much longer. After you have left it write me all you have seen in it or do not write me anything at all.

SEPTEMBER, 1893.

I met your brother yesterday and I gave him the book which you had given me for him. He told me that he would see you next week or next month. His health is much better than last year. Write to him soon; it will give him much pleasure.

CORNELL UNIVERSITY.

JUNE, 1891.

(a) 1. Which of the French Grammars is the best? The one you saw on my desk yesterday morning.

2. I have not the least remembrance of the friends of my childhood.

3. Here is a letter for your sister-in-law; take it to her immediately.

4. I seek a country house in which I may be quiet.

5. May God watch over you.

6. Where are your pencils? I have lost them.

7. I found my gloves where I had left them.

8. I heard her say that she bought the pictures.

9. While writing these words her eyes were filled with tears.

10. Must your friend go home as soon as he has finished his work?

(b) Dumoulin, a famous physician, was sinking ("sinking," *à l'agonie*). He was surrounded by several of his colleagues, who deplored his loss. "Gentlemen," said he to them, "I leave behind me three great physicians." Each one thought he was one of the three; he was urged ("to urge," *presser*) to name them. "They are," he answered, "water, exercise, and diet" (*diète*).

JUNE, 1892.

1. He began by writing his name.

2. While traveling in France, everybody should remain for a time in Paris.

3. The question was to find a way to avoid the misfortune.

4. I had just written the letter when he entered.

5. How many inhabitants are there in this city?

6. There were ten thousand of them a year ago.

7. I gave some bread to your little brother and to mine.

8. Of which of your daughters were you thinking?

9. Is this the young lady who presented herself yesterday to you?

10. Let us not go to your house.

YALE COLLEGE.

JUNE, 1891.

1. He has talent and courage. -
2. The least faults produce sometimes the most grievous results.
3. I never saw such a man and such a woman.
4. I do not know the agent to whom he has written.
5. Our friends have not yet come back to town.
6. History is the portrait of men and times.
7. It is useful to know several languages.
8. I believe he has not thought of it.
9. What would you do if you were in my place?
10. Those books cost me two dollars apiece.

JUNE, 1892.

1. Gold and silver are metals.
2. London is the largest and richest city in the world.
3. This piece is not of the same quality as the others.
4. There is the artist whose works you admire.
5. Your letter did not reach me in time.
6. If you wish to write, you will find pens, paper and ink in my room.
7. Is French an easy language to acquire?
8. You have rendered me a service, permit me to thank you for it.
9. If I had foreseen what has happened, I would not have come.
10. That cloth is sold at three dollars a yard.

JUNE, 1893.

Translate into French, writing out the numbers :

At Sparta military courage was everything. For the young children as well as for the old men, to be afraid was a fault which was punished by the loss of rank. The unmarried man, whom no child called 'father,' was exempted from a soldier's duties, but the law deprived him also of his citizen's rights. From the year 685 to the year 477 before Christ, Sparta was the most warlike city in (of) the world.

HARVARD COLLEGE.

JUNE, 1892.

It happened (*arriver*) once, when Kemble was playing Hamlet in the country (*en province*), the rôle of Guildenstern had been given to an actor who was, or imagined himself to be, a musician. Hamlet asks him: 'Will you play upon (*de*) this pipe (*chalambeau*, m.)?' 'My lord, I cannot.' 'I pray you.' 'Believe me, I cannot.' 'I do beseech you (*supplier*).' 'Well, if you insist, I'll do my best' (say 'of my best'); and to the confusion of Hamlet and the great amusement of the audience (*auditoire*), he played *God Save the King*.

ELEMENTARY FRENCH.

ADMISSION, 1893.

Villeroi, military governor of King Louis XV., wrote (used to write) very badly (*mal*). One day he addressed to Cardinal Fleury, the young monarch's tutor (*précepteur*), a communication that the latter could not read. Fleury sent back (*renvoyer*) the letter, requesting (*prier*) Villeroi to express (*d'exprimer*) his thoughts in a more legible (*lisible*) manner. A few days after, Villeroi wrote again. Fleury answered: "My dear sir, don't write me any more, for fear that people (*de crainte qu'on*, with subjunc. and *ne*) should say that the king has a governor who cannot write and a tutor who cannot read."

ADVANCED FRENCH.

ADMISSION (1) 1898.

I had noticed, since I had been allowed to leave my room (f) and walk about the garden (m) that the door-keeper brought every evening the keys (f) of all the doors (f) to the Abbot, and that there reigned a profound silence (m) throughout the house (f), indicating that everybody had retired for the night (f). I could go, without any obstacle, from my room (f) to that of the Abbot. My intention (f) was to take his keys away from him, by frightening him with my pistol (m) if he made any difficulty (f) about giving them to me, and to make use of them to reach the street (f). I waited impatiently for the proper time (m). The door-keeper came at the usual hour (f), that is to say, a little after nine o'clock. I let another hour (f) go by to make sure that all the friars and servants were asleep. Then I started with my pistol in my right hand (f) and a lighted candle (f) in my left. I rapped first gently at the Abbot's door to awaken him without noise. He heard me at the second rap (m), and no doubt imagining that it was some friar who was ill and needed help, he arose to open the door. I entered his room, and having drawn him to the other side (m) I declared to him that he must either open the doors or lend me his keys that I might do so myself.

NOTES.

Since I had been allowed, put <i>since</i>	To reach, <i>to gain</i> .
<i>it had been allowed to me.</i>	Go by, <i>pass</i> .
Walk about, <i>walk in</i> .	To make sure, <i>to assure myself</i> .
Throughout, <i>in all</i> .	Rapped, <i>struck</i> .
To retire, reflexive verb.	Rap, <i>blow</i> .
By frightening, <i>in frightening</i> .	To imagine, reflexive verb.
About giving, <i>to give</i> .	

VOCABULAIRE.

Door-keeper, *portier*.Proper, *convenable*.Friars, *religieux*.

ADVANCED FRENCH.

ADMISSION (1) 1898.

At the beginning of the charge, Bonnivet, while exerting himself with much valor, was wounded so dangerously, as obliged him to quit the field; and the conduct of the rear was committed to the Chevalier Bayard, who, though so much a stranger to the arts of a court that he never rose to the chief command, was always called, in times of real danger, to the posts of greatest difficulty and importance. He put himself at the head of the men at arms, and animating them by his presence and example to sustain the whole shock of the enemy's troops, he gained time for the rest of his countrymen to make good their retreat. But in this service he received a wound which he immediately perceived to be mortal, and being unable to continue any longer on horseback, he ordered one of his attendants to place him under a tree, with his face towards the enemy; then fixing his eyes on the guard of his sword, which he held up instead of a cross, he addressed his prayers to God, and in this posture, which became his character both as a soldier and as a Christian, he calmly waited the approach of death.

NOTES.

While exerting himself with much valor, *construe* who behaved (*se conduire*) with the greatest valor.

As obliged him to quit the field, *construe* that he was obliged to quit the field of battle.

Rear, *arrière-garde*; committed, *say* confided.

So much a stranger to the arts of a court, *construe* so little courtier (*courtisan*).

Men at arms, *say* men of arms.

For the rest of his countrymen to make good their retreat, *construe* to cover the retreat of the rest of the army.

Service, *say* action.

Perceived, *sentit*.

Being unable to continue any longer on horseback, *construe* having no longer the strength to keep (*se soutenir*) upon his horse.

Attendants, *gens*.

To place him under, *say* to lean (*appuyer*) him against.

Held up instead of, *tint élevée en guise de*.

Became, *convenit*.

Both, *et*.

ADVANCED FRENCH.

Alexander, passing one day through Corinth, had the curiosity to see Diogenes, who happened to be there at the time. He found him basking in the sun, in the grove Craneum, where he was cementing his tub. "I am," said he to him, "the great king Alexander." "And I," replied the philosopher, "am the dog Diogenes." "Are you not afraid of me?" continued Alexander. "Are you good or bad?" returned Diogenes. "I am good," rejoined Alexander. "And who could be afraid of a man who is good?" replied Diogenes. Alexander admired the penetration and free manners of Diogenes. After some conversation he said to him: "I see, Diogenes, that you are in want of many things, and I shall be happy to have an opportunity of assisting you; ask of me what you will." "Retire a little to one side, then," replied Diogenes, "you are depriving me of the rays of the sun." It is no wonder that Alexander stood astonished at seeing a man so completely above every human concern. "Which of the two is richer," continued Diogenes, "he who is content with his cloak and his bag; or he for whom a whole kingdom is not sufficient, but who is daily exposing himself to a thousand dangers in order to extend its limits?"

Through, *par*.

To happen to be, *se trouver*.

To bask, *se chauffer*.

To be in want of, *manquer de*

It is no wonder, construe: it is not surprising.

Bag, *besace*.

PAPERS FOR FINAL EXAMINATIONS

IN HARVARD COLLEGE.

JUNE, 1892.

FRENCH A. Traduisez en français (*à première vue*) :

James VI. of Scotland succeeded to the throne of that kingdom when he was but sixteen months old. During his minority he had for tutor the celebrated Buchanan. At the age of twelve, James having taken upon himself the regal power, showed such an excessive attachment to favourites, and such a facility in complying with their demands, that Buchanan, alarmed for the consequences, took a curious method of convincing him of the improvidence of such conduct.

He presented the young king with two papers which he requested him to sign ; and James, after having slightly interrogated him with regard to their contents, readily appended his signature to each, without the precaution of even a cursory perusal. One of them was a transference of the regal authority to Buchanan for the term of fifteen days.

FRENCH 1a. Traduisez en français (*à première vue*) : —

Montaigne is really the first modern writer,—the first who assimilated his Greek and Latin, and showed that an author might be original and charming, even classical, if he did not try too hard. He is also the first modern critic, and his judgments of the writers of antiquity are those of an equal. He made the ancients his servants, to help him think in Gascon French; and, in spite of his endless quotations, began the crusade against pedantry. It was not, however, till a century later, that the reform became complete in France, and then crossed the channel. Milton is still a pedant in his prose, and

not seldom even in his great poem. Dryden was the first Englishman who wrote perfectly easy prose, and he owed his style and turn of thought to his French reading.—J. RUSSELL LOWELL.

Traduisez en français (*à première vue*):—

I have been twice in England. In 1833, on my return from a short tour in Sicily, Italy and France, I crossed from Boulogne and landed in London at the Tower stairs. It was a dark Sunday morning; there were few people in the streets, and I remember the pleasure of that first walk on English ground, with my companion an American artist. . . . For the first time for many months we were forced to check the saucy habit of travellers' criticism, as we could no longer speak aloud in the streets without being understood.—R. W. EMERSON.

FRENCH 1b. Traduisez :

I lost, last year, the friend of my youth (f.), the companion of my life (f.), the purest and best being I have ever known.¹ I had hoped not to survive him,² and yet I still live, because I see that I can be useful to the dear children and grandchildren that surround³ me. I am seventy-five years old,⁴ and I have not long to wait to meet⁵ my beloved. "Dearest," said he to me, before dying,⁶ "we have loved each other⁷ too much in this world (m.) to begin over⁸ another life without one another."⁹

1. translate : *that I have ever known*, and use subjunctive.
2. no preposition required with *to hope*; *him*, dative.
3. to surround, *entourer*.
4. translate: I have seventy-five years.
5. long (translate *long time*) to wait, *à*; to meet, *pour rejoindre*.
6. use infinitive and *de*.
7. use reflexive form with *être*; *each other* not translated.
8. to begin over, *pour recommencer*.
9. translate: *one without the other*.

1

*A Complete Descriptive Catalogue of these
publications will be sent free when
requested.*

JANUARY, 1901

PUBLICATIONS

—IN—

French and Other Foreign Languages

—OF—

WILLIAM R. JENKINS,
NEW YORK.

Books marked () were published during 1899.*

FRENCH.

Attention is called to the following series. They are of great value to the student as well as to the general reader of French. The romances and plays are interesting as stories, representative of the authors, of high literary value and pure in morality. They are tastefully printed, cheap and suitable for the class-room or library. Many have notes in English.

ROMANS CHOISIS.

12mo, Paper, 60 Cents.

Cloth, 85 Cents.

- 1.—*Desia.* By M^{me}. HENRY GRÉVILLE. 214 pp.
Notes by A. De Rougemont, A.M.
- 2.—*L'Abbé Constantin.* By LUDOVIC HALÉVY. 193 pp.
Notes by F. C. de Sumichrast.
- 3.—*Le Mariage de Gérard.* By ANDRÉ THEURIET. 234 pp.
- 4.—*Le Rel des Montagnes.* By EDMOND ABOUT. 297 pp.
Notes by F. C. de Sumichrast.
- 5.—*Le Mariage de Gabrielle.* By DANIEL LESUEUR. 264 pp.
Notes by B. D. Woodward, Ph.D.
- 6.—*L'Ami Fritz.* By ECKMANN-CHATELAIN. 303 pp.
Notes by Prof. C. Fontaine, B.L., L.D.
- 7.—*L'Ombra.* By A. GENNEVRAE. 216 pp.

- 9.—*Le Maître de Forges*. By GEORGES OHNET. 341 pp.
 93.—*La Neuvaïne de Colette*. By JEANNE SCHULTZ. 286 pp.
 10.—*Perdue*. By MME. HENRY GRÉVILLE. 369 pp.
Notes by George McLean Harper, Ph.D.
 11.—*Mlle. Selange, (Terre de France)*. By FRANÇOIS DE JULLIOT. 369 pp. *Notes by C. Fontaine, B.L., L.D.*
 12.—*Vallante, ou Ce que femme veut*. By JACQUES VINCENT. 277 pp.
 *13.—*Le Tour du Monde en Quatre-Vingts Jours*. By JULES VERNE. 873 pp. *With notes by Herman S. Platt.*
 *14.—*Le Roman d'un Jeune Homme Pauvre*. By OCTAVE FEUILLET. 204 pp. *Notes by B. D. Woodward, Ph. D.*
 15.—*La Maison de Penarvan*. By JULES SANDRAU. 292 pp.
 16.—*L'Homme à l'Oreille Cassée*. By EDMOND ABOUT. 273 pp.
 17.—*Sans Famille*. By HECTOR MALOT. 480 pp. *Abridged and arranged for school use by P. Beroy, B.L., L.D.*
 18.—*Cocin, et le Royaume de Dahomey*. By ANDRÉ MICHEL DURAND. 165 pp.
 19.—*Mon Oncle et Mon Curé*. By JEAN DE LA BRÈTE. 249 pp. *Notes in English by F. O. de Sumichrast.*
 20.—*La Lizardière*. By VICOMTE HENRI DE BORNIER. 247 pp.
 21.—*Nansen*. By GEORGE SAND. 332 pp. *Notes by B. D. Woodward, Ph. D.*
 22.—*Le Petit Chose (Histoire d'un Enfant)*. By ALPHONSE DAUDET. 284 pp. *Notes by C. Fontaine, B.L., L.D.*
 23.—*Pêcheur d'Islande*. By PIERRE LOTT. 287 pp. *Arranged for everyone's reading. Notes by C. Fontaine, B.L., L.D.*
 *24.—*Madame Lambelle*. By GUSTAVE TOUDOUZE. 315 pp.
The series will be continued with stories of other well-known writers

MISCELLANEOUS.

- Graziella*. By A. DE LAMARTINE. 173 pp.
Notes by C. Fontaine, B.L., L.D. 12mo, paper, 45 cents.
Cinq-mars ou une Conjuratïon sous Louis XIII. By ALFRED DE VIGNY. *Introduction and copious notes. 12mo, cloth, \$1.25.*
La Tulipe Noire. By ALEXANDRE DUMAS. 304 pp.
 12mo, paper, 45 cents.
La Lampe de Psyché. By LÉON DE TINSBAU.
 10mo, paper, 35 cents.
 **Contes de la Vie Rustique*. 221 pp.
Arranged with notes by S. Castegnier. 12mo, paper, 45 cents.
Cyrane de Bergerac. Comédie Hérotque en Cinq Actes, en Vers.
 By EDMOND ROSTAND. 12mo, cloth, illus., 240 pp., \$1; paper, 50c.
Cyrane de Bergerac. With introduction and notes by Reed Paige Clark. (In preparation.)

CONTES CHOISIS.

This series comprises some of the very best short stories, NOUVELLES of French authors. They are very prettily printed, of convenient size and are published at the uniform price of

Paper 25 Cents.

Cloth, 40 Cents.

- 1.—*La Mère de la Marquise.* By EDMOND ABOUT. 125 pp.
Notes by O. Fontaine, B.L., L.D.
- 2.—*Le Siège de Berlin et Autres Contes.* By ALPHONSE DAUDET. 73 pp. *Comprising La dernière classe; La Hule du Pape; L'Enfant Espion; Salvette and Bernadou; Un Teneur de Livres.* *Notes by E. Rigal, B.-ès-S.; B.L.*
- 3.—*Un Mariage d'Amour.* By LUDOVIC HALÉVY. 73 pp.
- 4.—*La Mère au Diable.* By GEORGES SAND. 142 pp.
Notes by O. Fontaine, B.L., L.D.
- 5.—*Peppine.* By L. D. VENTURA. 65 pp.
- 6.—*Idylles.* By Mme. HENRY GRÉVILLE. 110 pp.
- 7.—*Carine.* By LOUIS ENAULT. 181 pp.
- 8.—*Les Fiancés de Grindervald.* Also, *Les Amoureux de Catherine.* By ECKMANN-CHATRIAN. 104 pp.
- 9.—*Les Frères Celembé.* By GEORGES DE PEYREBRUNE. 126 pp.
Notes by F. O. de Sumichrasi.
- 10.—*Le Buste.* By EDMOND ABOUT. 145 pp.
Notes by George McLean Harper, Ph.D.
- 11.—*La Belle-Nivernaise, (Histoire d'un vieux Bateau et de son Equipage).* By ALPHONSE DAUDET. 111 pp.
Notes by Geo. Castegnier, B.S., B.L.
- 12.—*Le Chien du Capitaine.* By LOUIS ENAULT. 158 pp.
Notes by F. O. de Sumichrasi.
- 13.—*Beum-Beum.* By JULES OLABETIE. 104 pp.
With other exquisite short stories by famous French writers.
Notes by O. Fontaine, B.L., L.D.
- 14.—*L'Attelage de la Marquise.* By LÉON DE TINSEAU. Une Det. By E. LOGOUVÉ. 98 pp. *Notes by F. O. de Sumichrasi.*
- 15.—*Deux Artistes en Voyage, and two other stories.* By COMTE DE VERVINS. 105 pp.

- 16.—*Contes et Nouvelles*. By GUY DE MAUPASSANT. 88 pp.
With a preface by A. Brisson.
- 17.—*Le Chant du Cygne*. By GEORGE OHNET. 81 pp.
Notes by F. C. de Sumichrast.
- 18.—*Près du Bonheur*. By HENRI ARDEL. 81 pp.
Notes by E. Rigal, B.S., B.L.
- 19.—*La Frontière*. By JULES CLARETIE. 108 pp.
Notes by Charles A. Eggert, Ph.D., LL.B.
- 20.—*L'Oncle et le Neveu, et Les Jumeaux de l'Hôtel Cernaille*.
By EDMOND ABOUT. 120 pp. *Notes by G. Castegnier, B.S., B.L.*
- 21.—*La Sainte-Catherine*. By ANDRÉ THEURIET.
(In preparation).

BIBLIOTHÈQUE CHOISIE POUR LA JEUNESSE.

- Les Malheurs de Sophie*. By MME. LA COMTESSE DE SÉGUR.
208 pp.
In France it is classic. Light, amusing and interesting for young children. 12mo, illustrated, paper, 60c.; cloth, \$1.00.
- Catherine, Cathérlnette et Catarina*. By ARSÈNE ALEXANDRE.
Arranged with exercises and vocabularies, by Agnes Godfrey Gay. Contains many beautiful colored illustrations. Quarto, 75c.

CONTES TIRÉS DE MOLIERE.

By PROF. ALFRED M. COTTE.

The stories of some of the most salient of Molière's Comedies, written in the form of novellettes similar in idea to Charles and Mary Lamb's "Tales from Shakespeare."

- 1.—*L'Avare*. 2.—*Le Bourgeois Gentilhomme*. Each 20 cent.

MUSIC.

CHANSONS, POÉSIES ET JEUX FRANÇAIS

POUR LES ENFANTS AMÉRICAINS.

Composés et recueillis par AGNES GODFREY GAY.

Music revised and harmonized, by Mr. Grant-Schaefer. Price \$09.

THÉÂTRE CONTEMPORAIN.

Comprising some of the best contemporaneous French dramatic literature, and of inestimable use to the student in Colloquial French. They are well printed in good clear type, are nearly all annotated with English notes for students, and are sold at the uniform price of

25 Cents Each.

- 1.—*Le Voyage de M. Ferricheu.* By EUGÈNE LABICHE et EDOUARD MARTIN. 78 pp.
Comedy in four acts. Notes by Schels de Vere, Ph.D., LL.D.
- 2.—*Vent d'Ouest, Comedy in one act, 18 pp., and La Seuplière, Comedy in one act, 20 pp.* By ERNEST D'HERVILLY. *In one volume.*
- 3.—*La Grammaire.* By EUGÈNE LABICHE. 54 pp.
Comedy in one act. Notes by Schels de Vere, Ph.D., LL.D.
- 4.—*Le Gentilhomme Pauvre.* By DUMANOIR and LAFARGUE. 76 pp. *Comedy in two acts. Notes by Casimer Zdanovicius, A.M.*
- 5.—*La Pluie et le Beau Temps, Comedy in one act, in prose.* By LEON GOZLAN. 34 pp. *And Auteur d'un Berceau, Play in one scene.* By ERNEST LEGOUVÉ. 11 pp.
- 6.—*La Fée.* By OCTAVE FEUILLET. 43 pp.
Comedy in one act.
- 7.—*Bertrand et Raten.* By EUGÈNE SCRIBE. 43 pp.
Drama in five acts, in prose.
- 8.—*La Perle Noire.* By VICTORIN SARDOU. 72 pp.
Comedy in three acts, in prose.
- 9.—*Les Deux Seurds.* By JULES MOINAUX. 37 pp.
Comedy in one act.
- 10.—*Le Maître de Forges.* By GEORGES OENET. 101 pp.
Comedy in four acts. Notes by O. Fontaine, B.L., L.D.
- 11.—*Le Testament de César Giredet.* By ADOLPHE BELOT and EDM. VILLETARD. 98 pp.
Comedy in three acts, in prose. Notes by Geo. Castagnier B.S., B.L.
- 12.—*Le Gendre de M. Poirier.* By EMILE AUGIER and JULES SANDRAU. 92 pp.
Comedy in four acts, in prose. Notes by F. O. de Huménac!
- 13.—*Le Monde où l'on s'ennuie.* By EDOUARD PAILLERON. 124 pp.
Comedy in three acts. Notes by Alfred Hennequin, Ph.D.

- 14.—*La Lettre Chargée.* By E. LABICHE. 28 pp.
Fantaisie in one act.
- 15.—*La Fille de Roland.* By VICOMTE HENRI DE BORNIER.
96 pp.
Drama in four acts, in verse. Notes by Wm. L. Montague, Ph.D.
- 16.—*Hernani.* By VICTOR HUGO. 151 pp.
Drama in five acts. Notes by Gustave Masson, B.A.
- 17.—*Mine et Centre-Mine.* By ALEXANDRE GUILLET. 97 pp.
Comedy in three acts. Notes by the Author.
- 18.—*L'Ami Fritz.* By ECKMANN-CHATRIAN. 96 pp.
Comedy in three acts. Adapted to the use of American Schools and Colleges, and annotated by Alfred Hennequin, Ph.D.
- 19.—*L'Honneur et L'Argent.* By F. PONCEAU. 123 pp.
Comedy in five acts, in verse. Notes by Frederick C. de Sumichrast.
- 20.—*La Duchesse Centurière.* By MADAME E. VAILLANT
GOODMAN. 24 pp. *Comedy in one act, adapted from "Les Doigts de Fée;" especially arranged for ladies' cast.*

THEATRE FOR YOUNG FOLKS.

10 Cents Each.

A series of original little plays suitable for class reading or school performance, written especially for children, by MM Michaud and de Villeroy. Printed in excellent type.

The List comprises:

- 1.—*Les Deux Écoliers.* By A. LAURENT DE VILLENROY. 26 pp.
Comédie en un acte, en prose, for boy and three girls.
- 2.—*Le Roi D'Amérique.* By HENRI MICHAUD. 8 pp.
Comédie en un acte, for boys, 10 characters.
- 3.—*Une Affaire Compliquée.* By HENRI MICHAUD. 8 pp.
Comédie en un acte, for boys, 7 characters.
- 4.—*La Sembrambule.* By HENRI MICHAUD. 16 pp.
Comédie en un acte, for girls; 8 characters.
- 5.—*Stella.* By HENRI MICHAUD. 16 pp.
Comédie en un acte, for young ladies; 6 character
- 6.—*Une Héroïne.* By HENRI MICHAUD. 16 pp.
Comédie en un acte, for girls; 8 characters.

- 7.—*Ma Bonne*. By HENRI MICHAUD. 14 pp.
Comédie en un acte, for girls; 5 characters.
 8.—*Dona Quichotte*. By HENRI MICHAUD. 20 pp.
Comédie en un acte, for girls. 6 characters.

GAMES.

- The Table Game.** By HELENE J. BOTH.
A French game to familiarize pupils with the names of everything that is placed on a dining-room table. 75c.
Citations des Auteurs Français. By F. L. BONNET. 75c
Jeu des Académiciens. By Mlle. R. SÉN. 75c.
Miss Theodora Ernst's French Conversation Cards. 50c.
 (*) *Jeu de "Connaissez-vous Paris" (Do You Know Paris).*
This game has been made for schools and pupils and those who intend to visit Paris and the Exposition. A map has been added which will be of service. 75c.
 (*) *A Game of Mythology.* By A. G. FOSTER. 75c.
(See also German.)

CLASSIQUES FRANÇAIS.

Under this general title is issued a series of Classical French works, carefully prepared with historical, descriptive and grammatical notes by competent authorities, printed in large type, at a uniform price of

Paper, 25 Cents.

Cloth, 40 Cents.

- 1.—*L'Avare*. By J. B. POQUELIN DE MOLIÈRE. 108 pp.
Comédie en cinq actes. Notes by Schels de Vere, Ph.D., LL.D.
 2.—*Le Cid*. By PIERRE CORNEILLE. 87 pp.
Tragédie en cinq actes. Notes by Schels de Vere, Ph.D., LL.D.
 3.—*Le Bourgeois Gentilhomme*. By J. B. POQUELIN DE MOLIÈRE (1670).
Comédie-Ballet en cinq actes. Notes by Schels de Vere, Ph.D., LL.D.
 4.—*Herace*. By P. CORNEILLE. 70 pp.
Tragédie en cinq actes. With grammatical and explanatory notes by Frederick C. de Sumichrast.
 5.—*Andromaque*. By J. RACINE. 72 pp.
Tragédie en cinq actes. Notes by F. C. de Sumichrast.
 6.—*Athalie*. By JEAN RACINE. 86 pp.
Tragédie en cinq actes tirée de l'Ecriture Sainte. With Biblical references and notes by O. Fontaine, B.L., LL.D.
 *7.—*Les Précieuses Ridicules*. By J. B. POQUELIN DE MOLIÈRE
Comédie en un acte. With a biographical memoir and notes by O. Fontaine, B.L., LL.D. 60 pp.

Others in preparation.

VICTOR HUGO'S WORKS.

Les Misérables.

This edition of Victor Hugo's masterpiece is not only the handsomest but the "cheapest" edition of the work that can be obtained in the original French. Its publication in America has been attended with great care, and it is offered to all readers of French as the best library edition of the work to be obtained. Volume I, "*Fantine*," 458 pages; Volume II, "*Cosette*," 416 pages; Volume III, "*Marius*," 578 pages; Volume IV, "*Idylle rue Plumet*," 512 pages; Volume V, "*Jean Valjean*," 481 pages.

*5 Volumes, 12mo Paper, \$4.50; Cloth, \$6.50; Half-calf, \$13.50.

*Single volume sold separately, in paper, \$1.00; cloth, \$1.50.

Les Misérables.

One volume edition. The whole story intact; episodes and detailed descriptions only omitted. Arranged by A. de Rougemont, A.M. \$1.25.

Notre-Dame de Paris.

The handsomest and cheapest edition to be had, with nearly 200 illustrations, by Bieler, Myrbach and Rosst.

2 volumes, 12mo, Paper, \$2.00; Cloth, \$3.00; Half-calf, \$6.00.

Same (Edition de Grand Luxe). But 100 copies published. It contains, with the illustrations as in the ordinary edition, 12 fac-simile water colors, and is printed on Imperial Japan paper. The set, 2 volumes, each volume numbered, signed, and in a satin portfolio, \$10.00.

Same (Edition de Luxe). But 100 copies published. With illustrations as in the "Edition de Grand Luxe," and printed on fine satin paper. The set, 2 volumes, numbered, signed and bound half-morocco Roxborough style, gilt top, \$3.00.

Quatrevingt-Treize. 507 pp.

One of the most graphic and powerful of Hugo's romances, and one quite suitable for class study. 12mo, Paper, \$1.00; Cloth, \$1.50; Half-calf, \$3.00.

Quatrevingt-Treize. 595 pp.

With an historical introduction and English notes by Benjamin Duryea Woodward, B.-és.-L., Ph.D., Instructor in the Romance Languages and Literatures at Columbia University and Barnard College, New York. 12mo, Cloth, \$1.25.

Les Travailleurs de la Mer.

This celebrated work, which is one of the most notable examples of Victor Hugo's genius, uniform in style with the above, 12mo, Paper, \$1.00; Cloth, \$1.50; Half-calf, \$3.00.

also No. 16, "*Théâtre Contemporain*."

**TEXT-BOOKS OF
THE FRENCH LANGUAGE.**

BEROY, PAUL, (B.L., L.D.)

- Simplex Notions de Français.** 101 pp.
75 illustrations, Boards, 75c.
- Livre des Enfants.** 100 pp.
Pour l'étude du français. 12mo, Cloth, 40 illustrations, 50c.
- Le Second Livre des Enfants.** 148 pp.
A continuation of "Livre des Enfants". 12mo, Cloth, 60 illustrations, 75c.
- Le Français Pratique.** 191 pp.
1 volume, 12mo, Cloth, \$1.00.
- Lectures Faciles, pour l'Étude du Français.** 266 pp.
Avec Notes Grammaticales et Explicatives. This, with "Le Français Pratique," is a complete method. Cloth, \$1.00.
- La Langue Française, 1ère partie.** 292 pp.
Méthode pratique pour l'étude de cette langue. 12mo, Cloth, \$1.25.
- La Langue Française, 2ème partie.** 279 pp.
For intermediate classes. Variétés historiques et littéraires. 12mo, Cloth, \$1.25.
- Conjugaison des Verbes Français, avec Exercices.**
12mo, flexible cloth, 50c.

BERNARD, V. F.

- Genre des Noms.**
Étude nouvelle, simple et pratique. 12mo, 25c.
- L'Art D'Intéresser en Classe.**
Contes, Fables, etc. 12mo, Paper, 30c.
- La Traduction Orale et la Prononciation Française.** 42 pp.
12mo, Boards, 30c.
- Le Français Idiomatique.** 73 pp.
French Idioms and Proverbs, with their English equivalents and copious exercises, systematically arranged. 12mo, Cloth, 50c.
- Les Fautes de Langage.** 86 pages. 12mo, cloth, 50c.

COLLOT, A. G.

- Collet's Levisse's Grammar and Exercises.** 227 pp.
12mo, Cloth, 75c.

DU CROQUET, CHAS. P.

An Elementary French Grammar. 259 pp.

The arrangement of this grammar is simple, clear and concise. It is divided into two parts: (1) First Exercises; (2) Elementary Grammar. A General Vocabulary is added for the convenience of the student. 12mo, Cloth, 2nd edition, revised, with vocabulary, 75c.

A College Preparatory French Grammar. 284 pp.

Grammar, Exercises, and Reading followed by Examination papers. Fourth edition, entirely revised. 12mo, half leather. \$1.25.

Conversation des Enfants. 152 pp.

12mo, Cloth, 75c.

Le Français par la Conversation. 186 pp.

12mo, Cloth, \$1.00.

First Course in French Conversation.

Recitation and Reading, with separate vocabulary for each reading, \$1.00.

French Verbs in a Few Lessons. 47 pp.

Cloth, 35c.

Blanks for the Conjugation of French Verbs.

About 60 blanks in a tablet. Per tablet, 30c.

Conjugaison Abrégée Blanks.

These blanks, besides saving more than half the time otherwise necessary in writing verbs, cause more uniformity in the class drill, make it easier for the pupil to understand his work. Per tablet, 25c.

GAY & GARBBER.

Cartes de Lecture Française.

Pour les enfants Américains. A set of reading charts printed in very large type and profusely illustrated, \$7.50.

MUZZARELLI, PROF. A.

Antonymes de la La Langue Française.

Exercices Gradués pour classes intermédiaires et supérieures des Ecoles, Collèges et Universités.

Livre de L'Élève. Clo., 185 pp., \$1.00. Livre du Maître. Clo. 185 pp., \$1.50.

PICOT, CHARLES.

Picot's First Lessons in French. 132 pp.

12mo, Cloth, 50c.

SARDOU, PROF. ALFRED.

The French Language With or Without a Teacher.

Part I, Pronunciation, 75c.; Part II, Conversation, \$1.25.

Part III, Grammar and Syntax, \$1.25.

Chart of All the French Verbs, 35c.

Part III and the Chart will be sold together for \$1.50.

LITERATURE AND CHOICE READING.

BERCY, PAUL (B.L., L.D.)

Lectures Faciles, pour l'Étude du Français. 256 pp.

Cloth, \$1.00.

Contes et Nouvelles Modernes (P. Bercy's French Reader). 265 pp.

With explanatory English notes. 12mo, Cloth, \$1.00.

Balzac (Honoré de), Contes. 219 pp.

Edited, with Introduction and Notes, by George McLean Harper, Ph.D., and Louis Eugene Livingood, A.B. Clo., \$1

Daily Thoughts from French Authors. (In preparation).

Compiled by Marguerite and Jeanne Bouvel.

BECK, B.

Fables Choies de La Fontaine. 107 pp.

Notes by Madame B. Beck. 10mo, Boards, 40c.

COLLOT, A. G.

12mo, cloth, 75c. each.

Progressive French Dialogues and Phrases. 226 pp.

Progressive French Anecdotes and Questions. 233 pp.

Progressive Pronouncing French Reader. 288 pp.

Progressive Interlinear French Reader. 292 pp.

COPPEE, FRANÇOIS.

Extraits Choies. 177 pp.

Prose and poetry, with notes by Geo. Castegnier, B.S., B.L.

12mo, Cloth, 75c.

FONTAINE, G.

12mo, cloth, with notes, \$1.25 each.

Les Poètes Français du XIX^{ème} Siècle. 402 pp.

Les Prosateurs Français du XIX^{ème} Siècle. 578 pp.

Les Historiens Français du XIX^{ème} Siècle. 284

MICHAUD, HENRI.

Poésies de Quatre à Huit Vers. 19 pp.

French Poetry for schools. 20c.

ROUGEMONT, A. DE**Manuel de Littérature Française.** 408 pp.

12mo, half leather, \$1.25.

*(See also Victor Hugo's Works).***SAUVEUR, LAMBERT.****Les Chansons de Béranger.** 228 pp.

With notes. 12mo, Cloth, \$1.25.

"VETERAN."**Initiatory French Readings.** 166 pp.*In the first part: the picturesque facts of "Our Country," and in the second part: "The Discovery of France" by some young American travellers.* 12mo, Cloth, 75c.**FOR TRANSLATING ENGLISH INTO FRENCH.****BEROY, PAUL (B.L., L.D.)****Short Selections for Translating English into French.** 187 pp.

With notes. 12mo, Cloth, 75c.

Key to Short Selections. 121 pp.

12mo, Cloth, 75c.

HENNEQUIN, ALFRED (Ph.D.)**A Woman of Sense and A Hair-Powder Plot.***Two English plays intended for translating Colloquial English into French, with notes.* 12mo, Flexible cloth, 40c.**PROGRESSIVE FRENCH DRILL.*****Un Peu de Tout.** By F. JULIEN.

12mo, cloth, 282 pages, 75 cents.

*Valuable for giving a final polish to the work of preparing for examination.***Preliminary French Drill.** By a VETERAN. 68 pp.

12mo, Cloth, 50c.

Drill Book.—A—118 pp.*Embodies systematically the main principles of the language. The vocabulary (English and French) will be found to be quite extensive, and contains most of the words in common use.* 12mo, Cloth, 75c.**B.—**68 pp.*The purpose of this book is to facilitate the mastery of the irregular verbs in all their tenses.* 12mo, Cloth, 50c.

PRONUNCIATION.

French Pronunciation, Rules and Practice for the Use of Americans. 50 pp.

12mo, Boards, 50c.

Gender of French Nouns at a Glance.

A Card 3 x 5 inches, 10c.

VERBS.

French Verbs at a Glance. By MARIOT DE BEAUVOISIN. 61 pp.
50c, 35c.

French Verbs. By CHAS. P. DUROQUET. 47 pp.
Cloth, 35c.

French Verbs. By Professor SCHULE DE VERB. 201 pp.
Cloth, \$1.00.

Conjugaison des Verbes Français avec Exercices. By PAUL BEBOT.
12mo, flexible cloth, 86 pages, 50c.

† **Blanks for the Conjugation of French Verbs.** By CHAS. P. DUROQUET.
Put up in Tablets, 50c.

† **Conjugaison Abrégée Blanks.** By CHAS. P. DUROQUET.
Put up in Tablets, 25c.

† These "blanks" save more than half the time otherwise necessary in "writing" or in "correcting" verbs. They ensure uniformity in the class work and give the learner a clearer understanding of what he is doing.

Drill Book.—B.—82 pp.
12mo, Cloth, 50c.

Mime. Beck's French Verb Form.

By means of this "drill," a verb with form as given can be written by an average pupil in less than fifteen minutes.
Size, 9 x 12. Price, 50c.

Le Verbe en Quatre Tableaux Synoptiques. By Prof. H. MARION.

"Sixth Edition." Price, 25c.

Verbes Français demandant des Prépositions. By F. J. A. DARR. 12mo, Cloth, 50c.

Logical Chart for Teaching and Learning the French Conjugation. By STANISLAS LE ROY. Price, 35c.

Manual of French Verbs. Prepared by WINONA CREW, B.A.
12mo, limp cloth, 48 pages, 35c.

See also Latin, Greek and Games,

GERMAN.

Kleine Anfänge. By FRAULEIN ALBERTINE KASE. 128 pp., 75c.
Ein buch für kleine Leute. 8vo, Boards, many illustrations.

Des Kindes Erstes Buch. By WILHELM RIFFE. 100 pp.

This method is divided into forty lessons, each consisting of a short vocabulary, and appropriate illustration, a reading lesson, and a few sentences to be memorized; and as appendix are given a few simple rhymes suitable for the nursery.
12mo, Boards, 40c.

Der Praktische Deutsche. By U. JOS. BRILEY. Second edition, entirely revised. 12mo, cloth, 261 pp., \$1.00.

The material necessary to enable the learner to converse with Germans in their own language is provided, and it is arranged in such an order that the study will be pleasurable as well as profitable. A vocabulary is at the end.

Das Deutsche Litteratur Spiel. By F. S. ZOLLER.

A German game of authors, 75c.

Praktischer Lehrgang für den Unterricht der Deutschen Sprache. By HERMANN SCHULZE.

12mo, cloth, 208 pages, \$1.00.

Constructive Process for Learning German. By A. DREYSPRING. (In preparation.)

A Glance at the Difficulties of German Grammar. By CHARLES F. CUTTING. 80c.

Blanks for the Conjugation of German Verbs. Per tablet, 55c.

Deutsch's Drillmaster in German. By S. DEUTSCH. 12mo, cloth, \$1.25.

ITALIAN.

NOVELLE ITALIANE.

This series comprises some of the very best short stories, "novelles" of Italian authors. They are very well printed, of convenient size and are published at the uniform price of

12mo, paper, 35 Cents Each.

1.—**Alberto.** By E. DE AMICIS. 108 pp.

Notes by T. E. Comba.

2.—**Una Nette Bizzarra.** By ANTONIO BARRILI. 84 pp

Notes by T. E. Comba.

3.—**Un Incontro.** By E. DE AMICIS. 104 pp.

And other Italian stories by noted writers, with notes by Prof. Ventura.

4.—**Camilla.** By E. DE AMICIS. 120 pp.

With notes by T. E. Comba.

5.—**Era le Cordero diun Contrabasso.** By SALVATORE FARINA.

With notes by T. E. Comba.

6.—**Fortezza, and Un Gran Giorno.** By E. DE AMICIS. 74 pp.

With notes by T. E. Comba.

This series will be continued with stories of other well-known writers.

La Lingua Italiana. By T. E. COMBA. 228 pp.

A practical and progressive method of learning Italian by the natural method—replete with notes and explanations, and with full tables of conjugations and lists of the irregular verbs. 12mo, Cloth, \$1.00.

A Brief Italian Grammar. By A. H. EDGREN, Professor of Romance Languages in the University of Nebraska. 12mo, cloth, 90c.

SPANISH.

NOVELAS ESCOGIDAS.

75 Cents Each.

1.—**El Final de Norma.** By D. PEDRO A. DE ALARCON. 246 pp.
Notes by R. D. Cortina, A.M. 12mo, Paper.

CUENTOS SELECTOS.

35 Cents Each.

1.—**El Pájaro Verde.** By JUAN VALERA. 60 pp.

With notes by Julio Rojas. 18mo, Paper.

2.—**Fortuna y Otros Cuentos Escogidos.** 129 pages.

With notes by R. D. Cortina, A.M. 18mo, paper.

3.—**Temprano y Con Sol y Otros Cuentos.** By EMELIO PARDO BAZAN. 77 pages.

With notes by R. D. Cortina, A.M. 18mo, paper.

TEATRO ESPAÑOL.

Comprising some of the best contemporaneous Spanish dramatic literature and of invaluable use to the student in Colloquial Spanish. They are well printed in good clear type, are nearly all annotated with English notes for students, and are sold at the uniform price of

12mo, paper, 35 Cents Each.

1.—**La Independencia.** By DON MANUEL BERTON DE LOS HERREROS. 109 pp. *With notes by Louis A. Loiseaux.*

2.—**Partir á Tiempo.** Por DON MARIANO DE LARRA. 44 pp.
Comedia en un acto, with notes by Alex. W. Herdler.

3.—**El Desdén con el Desdén.** Por DON AUGUSTIN MORETO Y OABANA. 107 pp.

Comedia en tres jornadas. Notes by Alex. W. Herdler.

Un Drama Nueve. By DON JOAQUIN ESTÉBANES.

Drama en tres actos. Notes by Prof. John E. Matzke, Ph.D.

Spanish Words and Phrases. By Mme. F.J.A. DARR. Paper, 25c.

***Doce Cuentos Escogidos.** Edited for class use. 116 pages.

With notes and vocabulary by C. Fontaine, B.L., L.D. 12mo, paper, 50c.

Spanish Catalogue of Imported Books sent on application.

LATIN.

The Beginner's Latin. By W. McDOWELL HALSEY, PH.D.
An elementary work in Latin, admirably adapted for beginners in the language, and the result of many years' teaching on the part of the author. 12mo. Board, 50c.

† **Drisler's Blanks for the Conjugation of Latin Verbs.**
Put in tablets, 25c.

† **Browning's Blanks for Latin Verbs.**
Put in tablets, 25c.

Blanks for the Elements of the Latin Verb.
Put in tablets, 25c.

Latin Paradigms at a Glance, 25c.

* **English-Latin Vocabulary for use with Scudder's Latin Reader.** By Miss K. WENDELL.
Paper, 25c.

GREEK.

Browning's Blanks for Greek Verbs.
Put in tablets, 25c.

* **Blanks for the Conjugation or Synopsis of Greek Verbs.** By H. C. HAVENS. *Per tablet, 25c.*

† **Miss Wilson's Spelling Blanks.**
Arranged in Book-form. Price, 25c.

† *These blanks save more than half the time otherwise necessary in writing or in correcting. They insure uniformity in the class work, and give the learner a clearer understanding of what he is doing.*

CHINESE.

A Chinese-English and English-Chinese Phrase Book. By T. L. STEDMAN and K. P. LEE. 187 pp.
 12mo. Boards, \$1.25.

FULL CATALOGUE

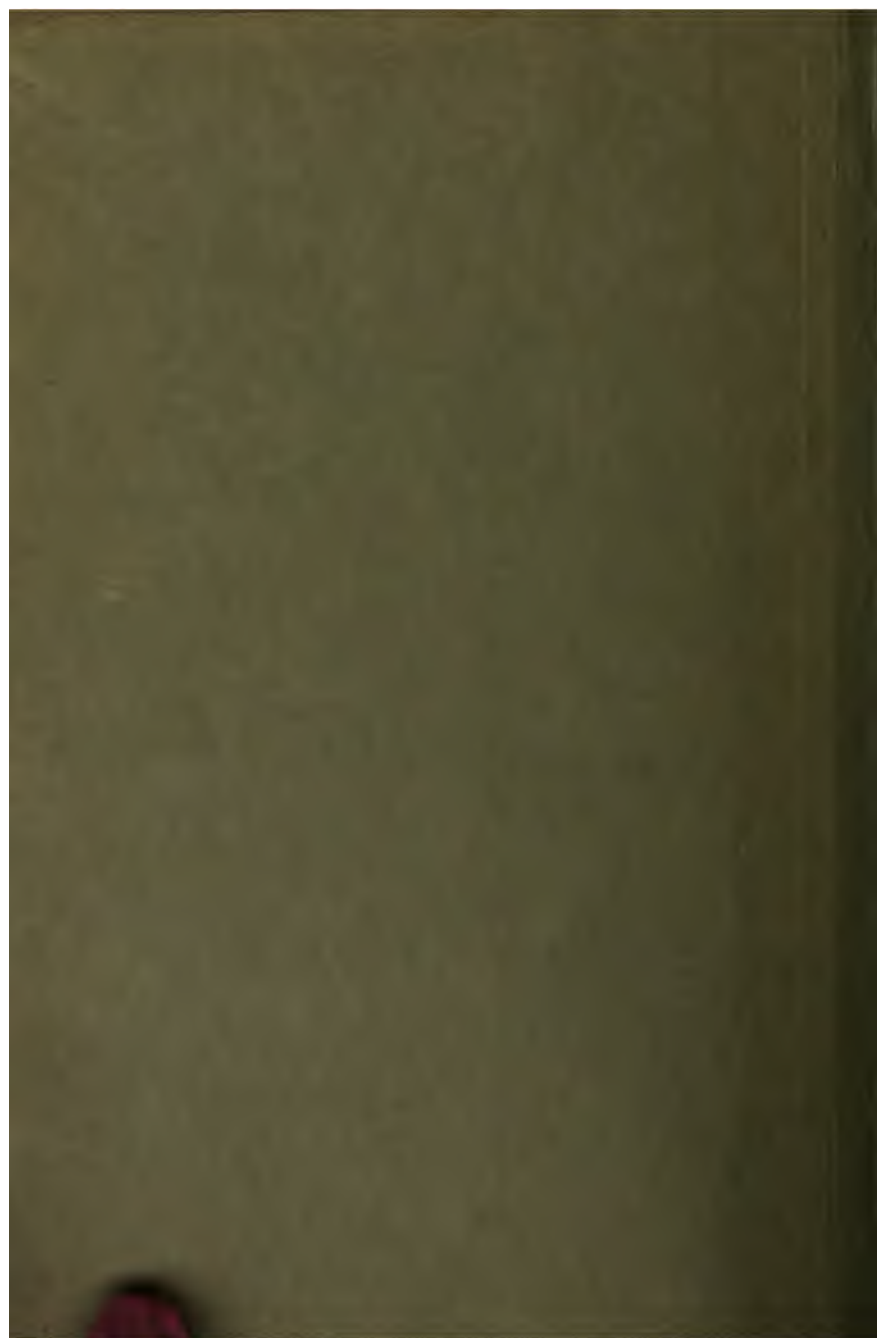
of

*French Imported Books and General School Books
 Sent on application.*

Importation orders promptly filled at moderate prices.







NOV 19 1928

